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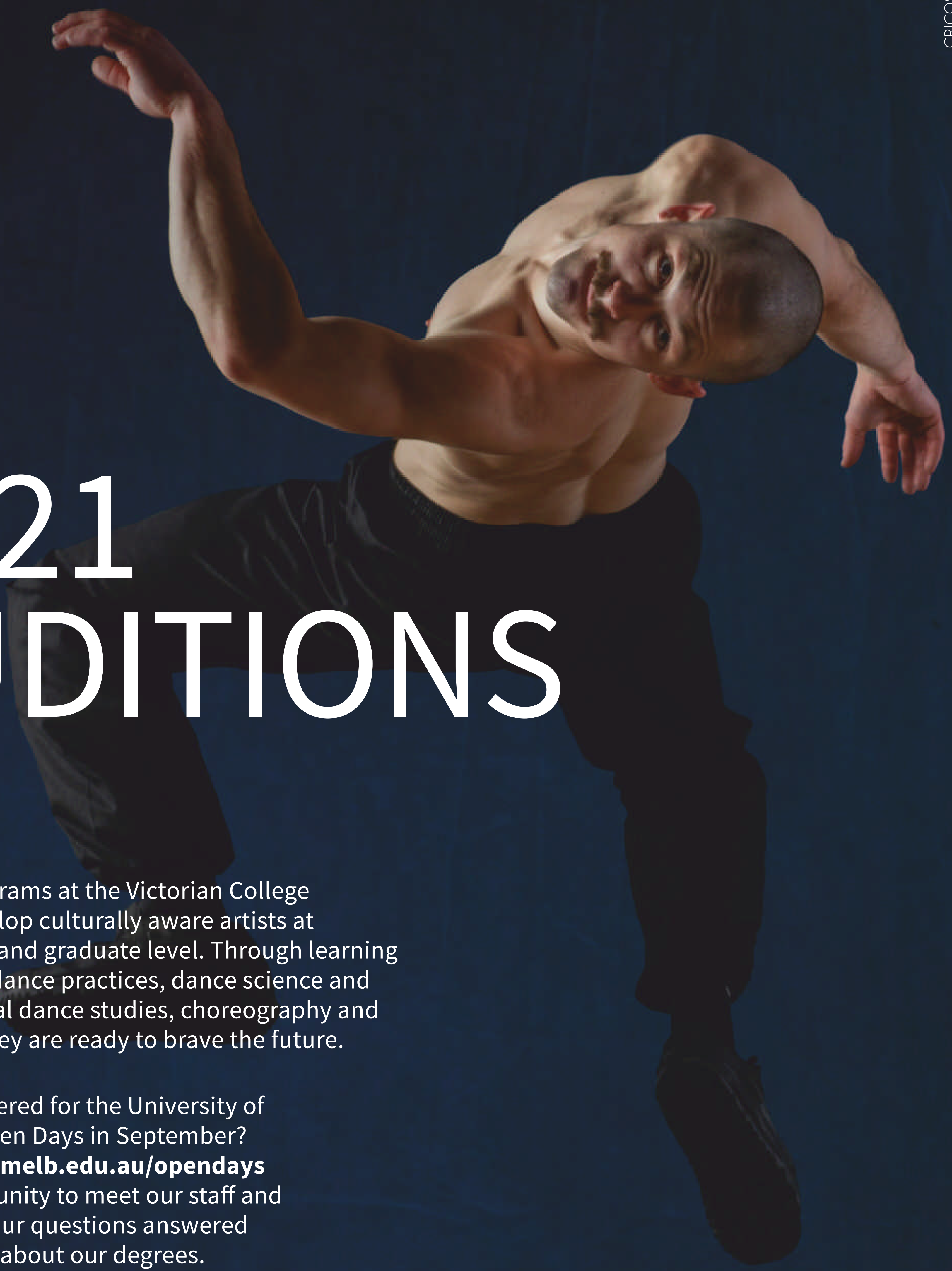

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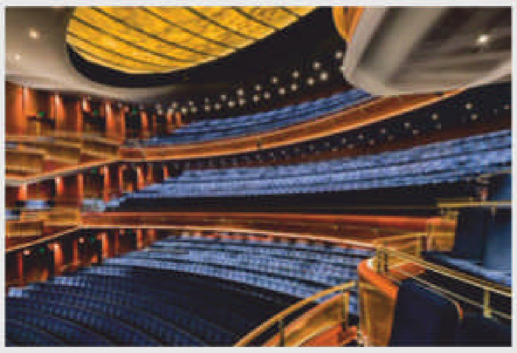
ISSUE 229 SEPTEMBER / OCTOBER / NOVEMBER '20

CELEBRATING 40 YEARS

THEATRE IN THE TIME OF COVID-19

What will it be like?



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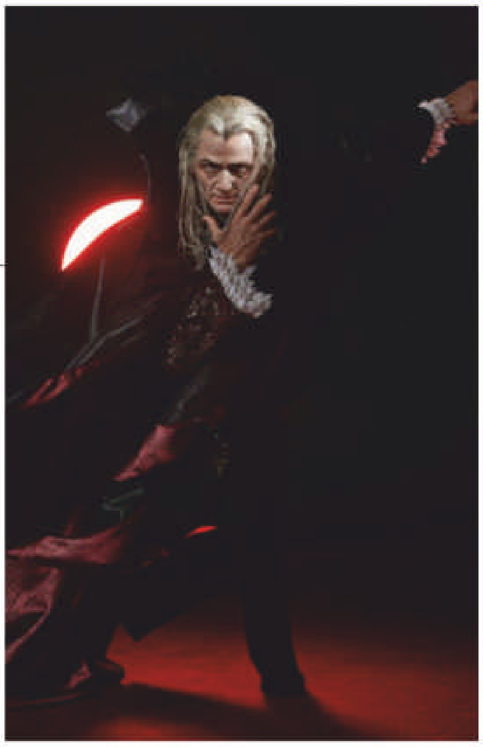

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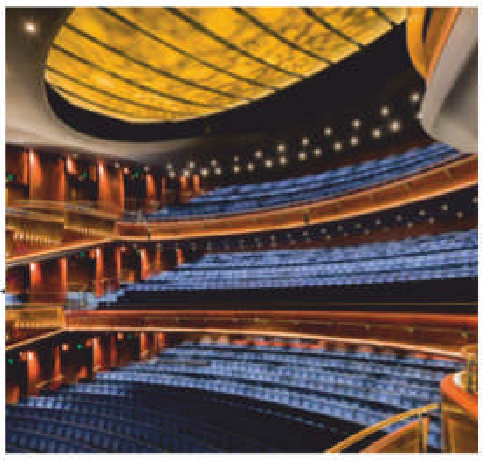

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CELEBRATING 40 YEARS

COVER: CHRIS HORSEY photographed by CHRIS PARKER.

DANCE AUSTRALIA

Editor
Karen van Ulzen
dance@yaffa.com.au

Contributors
Susan Bendall
Alan Brissenden
Sally Clark
Michelle Dursun
Geraldine Higginson
Irina Kuzminsky
Matthew Lawrence
Margaret Mercer
Maggie Tonkin
Denise Richardson
Emma Sandall
Overseas:
Susan Reiter (New York)

National Sales Manager
Carol Roselli
Ph: (07) 3348 6966
carolroselli@yaffa.com.au

Advertising Production
Michelle Carneiro
Ph: (02) 9213 8219
michellecarneiro@
yaffa.com.au

SUBSCRIPTIONS
www.greatmagazines.com.au
CALL 1800 807 760
subscriptions@yaffa.com.au

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yaffa

To sell *Dance Australia*,
call Michelle, Retail Sales,
on (02) 9213 8302,
Fax (02) 9281 2750.

Publisher
Helen Davies

Production Director
Matthew Gunn

Customer Service Manager
Martin Phillpott

Marketing Manager
Lucy Yaffa

Art Director
Ana Heraud

Studio Manager
Lauren Esdaile

Designer
Stéphanie Blandin
de Chalain

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The auditorium of Sydney's Capitol Theatre.

Action through inaction

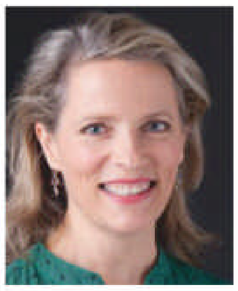
PROGRESS through stillness. Action through inaction. Conquest by being quiet and staying at home. The things we have to do to battle this pandemic are very counter-intuitive, especially to a community in which moving is what we do. Compliance is not a characteristic Australians are generally known for; we rather cherish our idea of ourselves as anti-authoritarian. So it is fantastic to see, thank goodness, that most are putting their heads down and doing the right thing.

The pandemic is lasting longer than many have expected and the tail will be frustratingly long, as NZ prime minister Jacinda Ardern put it. The performing arts are unlikely to return to normal until a vaccine is found. As you will read in this issue, big theatres and companies won't be able to afford to stage performances with hygeine protocols such as social distancing in place. They would lose too much money – unless more government support comes their way.

For smaller organisations, the space restrictions are not such a big issue, but the difficulties will still be considerable for a long time to come, with touring, auditions, international guest artists and so on all suddenly posing big challenges.

There have been silver linings, however. Some artists have valued having the time for contemplation, research, experimentation, exploration, without the pressure to meet a deadline. (See our series *Silver-Linings* on our website for dancers' personal responses.) The amount of free sharing of performances around the globe has also been an enjoyable way to view the work of other artists and companies without leaving home. The pandemic has brought the arts world and its audiences closer together on-line.

In addition, I do believe the pandemic has opened our politicians' eyes to the integral place of the arts in our culture. Where (one suspects) many of them previously thought of the arts as an unessential add-on, a parasite on the budget, they should be in no doubt now of just how important the arts are in all aspects of life. This crisis has highlighted how much the arts raise our spirits, how people turn to the arts for solace and sustenance. It has highlighted the myriad mutual forms of human expression and endeavour that come under the banner of 'arts'. Moreover, the crisis has shown to the economic rationalists among us that the arts have an important part in our economy. The number of businesses which rely on a lively cultural scene – from backstage to education to cafes to transport and more – is huge. Our pollies just may treat the arts with a little more respect once this thing is – finally – over.


KAREN VAN ULZEN – EDITOR

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Musicals are back!

IN another welcome sign that live theatre is returning, a number of musicals have announced opening dates. One is *Pippin* at Lyric Theatre at The Star in Sydney on November 24.

"We're thrilled to invite audiences back to the theatre to experience this magical show," stated producers John Frost and Suzanne Jones. "We saw this astonishing new production in New York where it was the most nominated Broadway show of the year, and it has gone on to thrill audiences across the globe. Now it's Australia's turn to enjoy the *Pippin* magic with this exclusive Sydney season."

Another show, but on a smaller scale, is *The Producers*, scheduled for the Brisbane Powerhouse in January, 2021. This is a new production and is directed and choreographed by local artist/director Joseph Simons.

Hamilton is scheduled to open at the Lyric Theatre, Sydney, in March, and *Come from Away* in February is still scheduled to return to the Comedy Theatre in Melbourne in February.

Cast of the US national touring production of 'Pippin'.

PHOTO: TERRY SHAPIRO

Pictured: Raghav Handa

PHOTO: DANIEL BOUD

Five for now

SYDNEY Opera House might be closed for now, but it is presenting a digital season. *Unwrapped: Dances for Now* showcases five NSW choreographers performing their own works, responding to music that has inspired them to reflect on how our current times have challenged and transformed them. The artists are Raghav Handa, Martin del Amo, Angela Goh, Vicki Van Hout and Nelson Earle. See sydneyoperahouse.com.

Bodytorque online

THE Australian Ballet's annual choreographic season, "Bodytorque", is being released on the company's Ballet TV through the coming months. This year, five emerging choreographers and composers will present their work. The choreographers are François-Eloi Lavignac, Jill Ogai, Tim Coleman, Mason Lovegrove and Amelia Drummond (the winner of last year's Emerging Female Classical Choreographer award). Go to the AB's website to view.

Benedict Bemet, one of the dancers collaborating in the Australian Ballet's 'Bodytorque Digital' season.

Shaun Parker celebrates 10 years

SHAUN Parker is presenting his new work, *In The Zone*, in September. Remarkable in itself for the innovative idea that shapes it, this work is also a celebration of the 10th anniversary of Shaun Parker & Company, which Parker founded in 2010 and of which he is artistic director.

In *In The Zone*, hip-hop dance meets gaming technology, harnessing captivating new technology called AirSticks, which creates live sound through movement.

Hip-hop dancer Libby Montilla triggers electronic soundscapes as he makes his way through the various levels of a video game, locking, popping, body-ticking and krumping against a stunning soundscape which includes crunchy electronica, atmospheric strings, funky drum loops and the sounds of birds, ocean waves and nature.

In The Zone is scheduled to be performed at The Seymour Centre, Sydney, September – Saturday 16-19. *Read our full interview with Parker on our website.*

An image from Parker's 'In the Zone'.

PHOTO: YAYA STEMPLER

Short Sharp opens

SYDNEY'S youth dance festival, Sharp Short Dance, is going digital. Held by FORM Dance Projects in Parramatta, the festival offers the best young dancers and choreographers from across Australia the opportunity to showcase their talent to a panel of industry professionals and compete for a variety of prizes and awards this October and November.

Registrations opened in July, with digital heats and final taking place from October 26 to November 21.

Sharp Short Dance participants are also eligible for highly sought-after industry secondment opportunities with professional dance companies such as Sydney Dance Company Pre-Professional Year.

Details: form.org.au/sharp-short-dance-2020

Dancer: Opal Russell

PHOTO: DOM O'DONNELL

What will a Covid-safe theatre be like? And can we afford it? asks Karen van Ulzen.

THEATRE IN THE TIME OF COVID

PHOTO: The auditorium of Sydney's Lyric Theatre.

HOW would you feel if you had to wear a mask to the theatre? If you had to stand in long queues to get through the doors, sanitise your hands and have your temperature checked on the way in? If ushers wore hi-viz vests and cleaners were evident everywhere? It doesn't sound like a very glamorous or atmospheric experience, does it?

Such might be the conditions, however, of being in a large theatre audience while the coronavirus remains at large.

Each state in Australia is at different stages of controlling the virus but the resurgence of the virus in Victoria, as in other places around the world, show that the public will have to stay on guard until a vaccine is found.

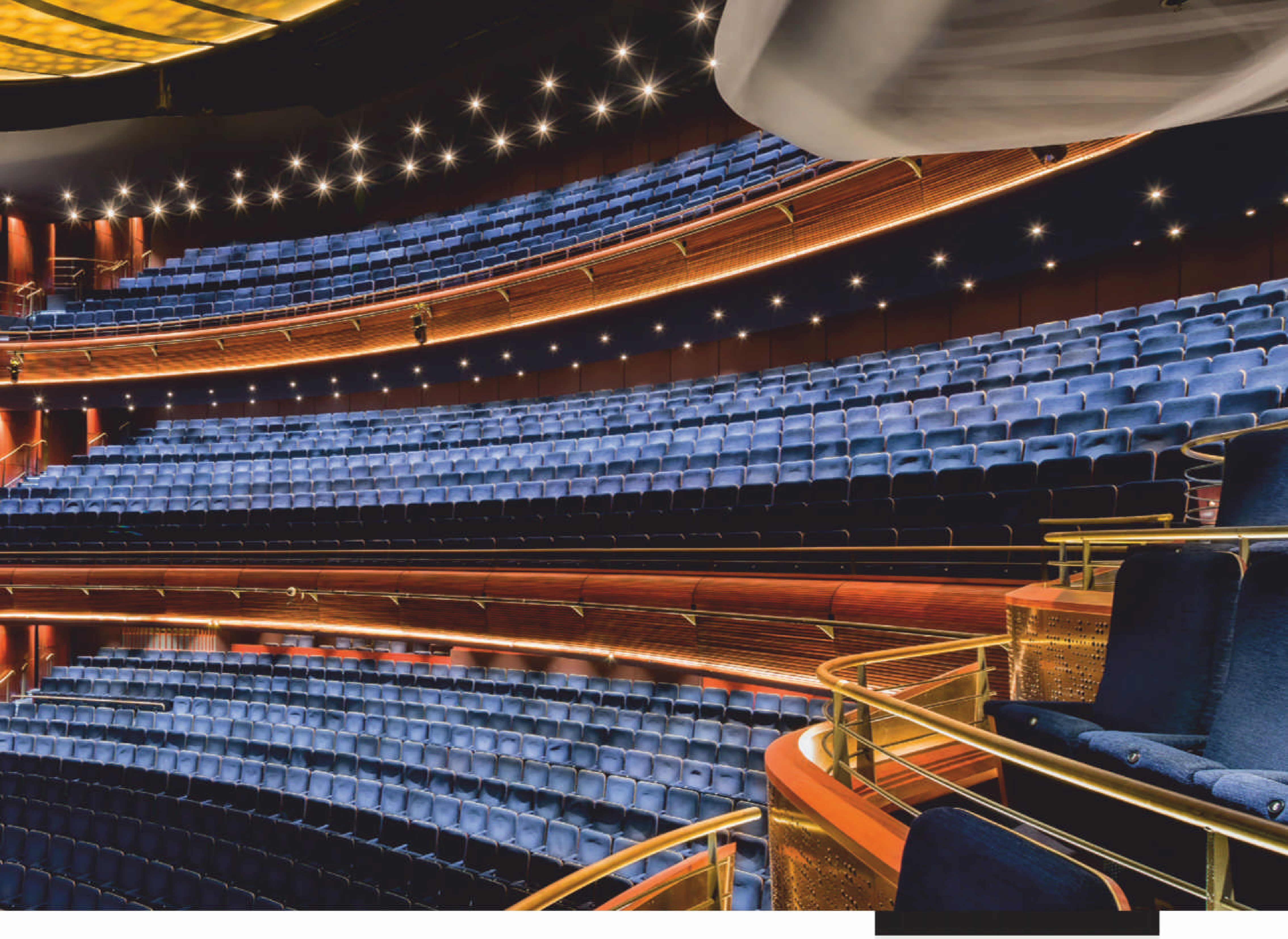
As says Richard Evans, the President of Live Performance Australia, "assuming we just don't want to just shut everything until a future point where there is no community transmission or there's a vaccine, we just need to acknowledge that there will be a risk and we all need to do what we can to mitigate that risk."

LPA represents and supports performing arts presenter, venues and creators. It has developed industry guidelines on how to manage that risk of opening of venues and productions.

According to Evans, "there is a broad view that sitting in a theatre, facing forward with a mask on, is not super risky, as we've seen in aeroplanes, for example. People are more nervous about standing up and walking around, dancing, spilling drinks over each other, that sort of thing."

It is the large venues, like Arts Centre Melbourne, which have the greatest challenge. It has three threatres within the one complex, seating a total of 3260, numerous foyers, box office and bars, deep stairwells and narrow escalators. The 2500 seat Hamer Hall and the outdoor Sidney Myer Music Bowl also come under its umbrella.

CEO Claire Spencer says all the standard theatre conventions and management suddenly have to be looked at through new eyes, "through a health and safety lens".



Consideration is being given to ideas such as staggered opening times, marking floors to indicate spacing, one way entries and exits, and audiences entering and leaving theatres one row at a time, like on an aeroplane, she says, "loading and unloading by row numbers". Food and drink services may also be banned. We can expect "covid marshalls" checking that protocols are being carried out correctly and managing queues.

She points out, however, that bringing back the audience depends not just on establishing a safe environment, but also on being seen to be safe. Theatres will need to be able to overcome audience's and staff's understandable fear of mixing in large crowds. ACM has been conducting three monthly surveys to ascertain confidence in returning to the theatre. "What's clear is that they will return when it safe to do so. Interestingly, the last survey carried out in May indicated that having to wear masks "would actually discourage rather than encourage them". That said, attitudes to mask wearing may well have changed since then. In addition, she says front of house staff such as ushers have indicated their nervousness at guiding crowds and handling tickets.

These complexities are duplicated back stage and on stage, with rabbit warren corridors, crowded dressingrooms, limited wing space, not to mention the sweat and breath and contact on stage.

Both Evans and Spencer point out that while such measures can be implemented, the problem for large venues and large productions is the cost of implementation.

"One of the key issues is – it's all very well to put these protocols in place – but are people going to be able to afford to put the shows on? Who is absorbing the costs, how is this going to be managed? The reality is, for most venues, that opening with social distancing is not going to be commercially viable."

Big shows, such as musicals by commercial producers, can already cost tens of millions of dollars. In good times, they require a theatre to be around a minimum of 80% full to be financially viable. If social distancing is required, that will be impossible. Even if full houses

'Phantom' in South Korea

Remarkably, in South Korea, *Phantom of the Opera* continued its run through the pandemic (apart from a mandatory three-week closure). The 126 member cast performed in a 1600-seat theatre.

Audience members were sprayed with a light mist of disinfectant before entering the theatre. Each person's temperature was taken, they had to fill out a questionnaire, sanitise their hands and wear masks. There was also high public confidence in the government's management of the pandemic, thanks to a highly effective contact tracing regime. Social distancing measures, however, were not applied to seating (though the front row was removed to create a wider distance from the stage).

> “We can expect ‘covid marshalls’ checking that protocols are being carried out correctly and managing queues.”

are permitted, there will be the added cost of implementing hygiene measures and other protocols. Add to that the risk that a show may suddenly have to shut down if there is another outbreak and you have a very wary producer.

In recognition of the financially devastated state of the performing arts, the Federal Government has announced a new fund, part of its $250 million JobMaker plan targetting the “creative economy”.

The fund is a mix of grants, loans and direct investment – $75 million worth of grants of between $75,000 and $2 million to “help restart activities such as festivals, concerts, tours and events”; $35 million for “direct financial assistance” and a $90 million “Show Starter” fund – “concessional loans to assist creative economy businesses to fund new productions and events that stimulate job creation and economic activity”

The announcement has been gratefully received by the arts community.

But will it be enough? LPA’s own recommendations to the Federal Government amounted to the much bigger sum of $345 million, with plenty of ideas for assistance that have not so far been taken up.

“We view [the Government’s fund] as a kickstart package,” Chief Executive Evelyn Richardson says. “It’s designed to get productions up and running and employ people over the next 12 months. We welcome it on that basis. But beyond that we are going to need other assistance.”

She says there are two main priorities for the industry at present – the first being capital. Therefore, she would have liked a different balance between the loan fund of $90m (which obviously would need to be paid back) and the grants scheme (of $75m).

Additionally, she would like to see the Federal Government follow the WA Government’s lead and underwrite COVID-19-related financial risks in case a show might be shut down suddenly. “We can’t insure shows because Covid is a known risk, so there needs to be some kind of underwriting capability,” she says. She points to the Government’s $50 Interruption Fund for Screen, created in recognition that new film productions have largely been halted because insurers are not providing coverage for COVID-19.“We take the view that should be extended to live performance,” she says.

But what of the longer term? In a world where finances are likely be slimmer, sources of investment in new productions and risky creative ventures will be harder to find. Sponsors and donors might be thin on the ground. Richardson would like to see tax incentives similar to those already offered on the West End and Broadway, such as the England’s Theatre Tax Relief, which have been so successful in generating new and exciting theatrical offerings. Without similar incentives, she fears Australia won’t be able to compete for capital investment.

And then there is the audience. Will they emerge, battle shy and empty of pocket, prepared to spend their precious money on a night in the theatre? LPA has recommended incentives like ticket discounts, vouchers and/or insurance to lure the public into buying again.

Such incentives would flow through to the economy as a whole. As Richard Evans says, one silver lining to the pandemic is the way it has reminded the public of the significant flow-on benefits of the performing arts. “They drive a lot of the dollars... Certainly, in a world without live performance a lot of things stop – cafes, lighting hire companies, ubers, restaurants, really hang off a lot of things we do.”

WA Ballet opens first

In Perth, the WAB’s first live performance was held while the state was in Phase 3 of restrictions, when 1.5m distancing was still required (front, back and sides of seats). The company presented a performance workshop, CoVid Lab, and was able to fit 40 in the West Australian Ballet Centre.

Audiences members were temperature-checked, questioned upon entry, contact traced, provided with hand sanitiser and optional face masks were available for all patrons both upon entry to the building and again entering the studio. There were no food or beverage services and no printed tickets (just names checked off a list).

By August, the company, under Phase 4, could host an audience of 132 at the WA Ballet Centre and the protocols above weren’t required. August 15 was the expected date that WA would go to Phase 5, with no restrictions other than a hard border. The company hoped to fill His Majesty’s Theatre to full capacity for *Dracula* in September.

PHOTO: MARK GAMBINO

FROM BELOW LEFT: Claire Spencer, CEO of Arts Centre Melbourne.

Evelyn Richardson, CEO of LPA.

Richard Evans, President of LPA.

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The blood-sucking vampire is about to stalk the West Australian Ballet's stage again. Karen van Ulzen talks to the ballet's creator.

CREATING DRACULA

KRZYSZTOF Pastor is a successful and prolific choreographer. Not a year has gone by since his debut as a choreographer in 1992, at Dutch National Ballet, when he hasn't brought at least one new creation into life. Most of his career has been in Europe, but, in the way of the cosmopolitan world of ballet, he already had some connections with the West Australian Ballet (WAB) before this current commission of *Dracula*. A long time ago, Pastor visited Perth at the invitation of Barry Moreland, a former artistic director of the company.

"I was in New Zealand to stage my *Firebird*," Pastor recounts with some amusement. "Barry was interested in staging it. He arranged for me to come to see the company but when I got there there was nothing to see! There was no training, no class. I had a lovely weekend, and returned to Europe, but nothing was mentioned, it was very vague. Then I read later that he was not the director anymore. He must have known already when I was there but didn't tell me!"

Pastor was born in Poland, at a time when the country was under the heel of the former Soviet Union. He was a first soloist at the Teatr Wielki, Poland's second largest opera house. In 1982, the Polish government subjected the population to a brutal military crackdown. Pastor escaped, and stayed away from his homeland for 26 years. He spent most of his career based at the Dutch National Ballet, where he was resident choreographer from 2003. He was lured back to his homeland when he was made an offer to direct the ballet company. He has been there ever since, having modernised the old fashioned theatre structure and renamed the company as the Polish National Ballet. He is now a proud advocate for the company's achievements.

Since 2011, he has also been the artistic director of the Lithuanian National Opera and Ballet Theatre. He has only just stepped aside from both his roles in Holland and Lithuania to

Matthew Lehmann as Young Dracula and Carina Roberts as Mina.

PHOTO: JON GREEN

PHOTO: FRANCIS ANDRIJICH

BYTES

The author of 'Dracula', Bram Stoker, was a theatre critic and manager.

The original book was lost till it was found in a barn in Pennsylvania in early 1980s. It was bought by Microsoft co-founder Paul Allen for a huge, undisclosed sum.

PHOTO: JON GREEN

PHOTO: JON GREEN

> “He became who he is because he lost the person he loved and turned against the church because they wouldn’t bury her.”

ABOVE:
Gakuro Matsui as Arthur Holmwood and Melissa Boniface as Lucy Westenra in Dracula.

ABOVE RIGHT:
Krzysztof Pastor in rehearsal with Matthew Lehmann.

LEFT: Artistic director Aurelien Scannella in vampire mode.

focus on the PNB, finding himself too stretched serving three organisations at once.

Like Pastor, Aurelien Scannella, the current artistic director of the WAB, also spent most of his career in Europe. However, although he was an admirer of Pastor’s, the two had never met. “I had always dreamed of working with Krzysztof,” Scannella says, “however our paths never crossed. But because life is full of surprises, my dream unexpectedly came true here in Perth in 2018 thanks to West Australian Ballet!”

“It was Aurelien who came up with the idea of *Dracula*,” Pastor says now, in a Zoom interview from Italy. “To be honest, at first I was not too keen. I thought it was too commercial. In Holland we were avoiding these commercial titles. But I think now that this is my mistake - in the past I was maybe too rigid, too orthodox, with my approach to subject matter.”

His began “digging around” for music and discovered that the score for the film of *Dracula* was by a Polish composer he admired, Wojciech Kilar. Inspired, he sank his teeth into the project. He simplified Bram Stoker’s complicated gothic horror tale with the help of Polish dramaturge Pawel Chynowski.

In Pastor's ballet, the bloodthirsty Count Dracula is performed by two dancers in a dual role. “I have the young Dracula and the old Dracula. Young Dracula is not yet contaminated by anger and hatred. His alter ego is the Old Dracula, who became who he is because he lost the person he loved and turned against the church because they wouldn’t bury her. He turned against the order, the civilisation.”

Dracula premiered in 2018 at His Majesty’s Theatre in Perth, with Scannella himself dancing the role of the monstrous Old Dracula. Such was the ballet’s popularity that it is being revived again this year. A co-production with the Queensland Ballet, it is also scheduled to be performed in Brisbane next year. It is already in demand by other companies, according to Pastor – and he is keen to stage it for his own troupe, though it will have to be enlarged considerably to suit the 90-strong company.

Pastor came to Perth in spring in 2018 to create the work and again in autumn for the premiere. Unlike his first experience, this time the company was in full swing. “It was very inspiring, I liked the company very much,” he enthuses. “They were very dedicated, very professional. For me the creative process is not always fun, but this time It was a great pleasure, I must say. The dancers were very cooperative – it was a very helpful, friendly company.”

Dracula will be performed from September 11 to 26.

Claudia Pereira landed a dream job as a singer/dancer on a cruise ship. Then the pandemic struck.

STUCK ON A CRUISE SHIP!

Huge! The Celebrity Eclipse, scene of Claudia's 'lockdown' experience.

MY 10-month contract with the Celebrity Eclipse was my first professionally paid contract after graduating in 2018 from the Queensland Conservatorium of Music. The gig started with two months of rehearsals in Miami, Florida, before we travelled to Vancouver, Canada, where the cruise ship was docked. Our itinerary was incredible and we were lucky enough to have regular port changes – either every two weeks or each month – so we never saw the same place more than twice. We travelled to Alaska, Hawaii, California, Mexico, Chile, Uruguay, Argentina, Antarctica to Brazil and back down the South American coast to Chile, where we finished our trip.

We would usually perform two shows every second night. Sometimes a matinee. Guest entertainers performed on the alternate nights. This meant we had every second day off to rest, go to the gym, explore the port we were docked at and prep for the next show. On the show day we would either rehearse at 10am or 2pm and perform at 7pm and 9pm. Breakfast and lunch were in the crew mess: dinner in the guest buffet after the 9pm show.

> “I realised it might be the last time I would perform for a very long time, so I should enjoy it while I had the opportunity.”

I was lucky enough to have my own cabin to myself. Though it was small and had no porthole or window, some dancers had to share smaller cabins with a small shower over a toilet.

The Celebrity Eclipse is huge – it can carry 2852 passengers as well as a crew of nearly 1300. We performers were made up four vocalists, eight dancers, two singer-dancers and four aerialists.

We first heard about the virus in mid-February. At this stage I had been on the ship for seven months. News takes time to filter through to cruise ships, as we're quite removed from the rest of the world. We were not told of guests cancelling or of people told not to travel from a virus hotspot such as China, but we did hear about it through word of mouth. The general operating of the ship, such as the scheduled itinerary and hygiene measures, didn't change until the end of March. We were sailing around Argentina, and the virus was nowhere near South America, so “technically” we were safe. A new group of guests embarked in Buenos Aires on March 1 – little did they know they would be staying with us for a whole month, not just their planned two weeks' holiday!

My flight home was organised for the morning of March 15, my original sign-off date. My two suitcases containing all my possessions were already at the gangway on the night before and I was expecting to leave the ship at 8:30am to travel from San Antonio, Chile, to Santiago airport. There was no indication this wasn't going to happen until an announcement from the bridge at 6am on the day of my expected departure: “San Antonio has refused entry. We are working with port authorities … I will update you in two hours' time.” It was only when I looked out the porthole in the crew meeting area and saw no land in sight that I realised how serious the situation was. I was not going to make my 1:30pm flight!

That night all of the cast was informed that we would probably have to remain on the ship until April 11 “at the latest”. We were all in absolute disbelief -- shocked, frustrated, confused and upset. We had already been away from our home countries for 9.5 months and for some this was officially their last contract on ships or as performers. Most of us had thrown out clothes, activewear and make-up. After three days waiting outside the San Antonio port it was announced we would be sailing to San Diego, in California, 10 days away.

It was decided we needed to come up with some new entertainment for the guests, as they had already seen all our shows. We had a Beatles tribute band as guest entertainers, so they performed on the first night and we had 24 hours to throw a show together.

The singers, including the singer-dancers, went for the quickest and easiest option, a singing concert with the Eclipse band. I sang “Hopelessly Devoted to You”, with a piano accompaniment – luckily we all had songs from our repertoire books prepared. The highlight and the biggest challenge of the extended time on board was creating our own show. We called it Synergy – a fusion of choreographed group numbers, reused and repurposed costumes, breathtaking aerial routines, beautiful pop song covers and epic lighting, and we put it together in under a week. We spent every day in the gym learning and perfecting dance routines. As a singer-dancer I had performed mainly as a singer in the production shows, with limited dancing moments, but in Synergy I was slotted in as a dancer.

During the first rehearsals it felt like a chore and more hard work than we really needed to do but we pulled together as a team and worked our butts off – it was a fantastic distraction from the uncertainty ahead. I realised this might be the last time I would perform for a very long time, so I should enjoy it while I had the opportunity. Looking back, I now realise it was an amazing experience.

Cast members on the ship were allowed to use the guest gym, so other than rehearsing I did my daily workouts and used the machines as much as possible. There were no restrictions during this period other than more regular announcements to sanitize.

ABOVE: Goodbye Eclipse – Claudia leaves the ship at last

BELOW: The onboard theatre (left) and Claudia's cabin.

As we approached San Diego, some of us received emails giving us new flight details for March 30, but had not been told when we would disembark the ship. Two days before arriving in San Diego we were told only US crew would be allowed to disembark, along with the guests. Even though I had a B1/B2 Visa, so could travel in and out of the US, the San Diego Center for Disease Control (CDC) wouldn't allow non-US crew to leave the ship. As announced, 2300 guests and US crew disembarked. It was only that night we heard that a guest was rushed to hospital and straight into ICU reading positive for COVID-19. Suddenly everything changed drastically.

The next day we were handed masks. We were only allowed in the crew area – which included the crew mess, bar and lounge – located on deck 1 and 2 – and the crew open deck for fresh air. Curfews were also put in place – we had to remain in our rooms from 10pm to 6am. Performances stopped. This was the beginning of lockdown.

While docked, Celebrity Eclipse refuelled and restocked. We were docked opposite the Disney Wonder cruise ship, while another ship, the Celebrity Millennium, floated outside. As only two ships could fit at the port, every few days we would sail outside the port to recycle wastewater and allow Celebrity Millennium to dock.

For the first four days of complete lockdown the Guest Relations team started transferring crew members in shared cabins to empty guest cabins with balconies. On day four the cast and myself were finally allowed to leave our cabins and move to designated guest cabins. I had not felt fresh air or sunlight for four days straight! I was lucky with my single cabin, but I had no room to stretch, workout or move my body in any way. I found myself just sleeping in between breakfast, lunch and dinner. This was the hardest part of the lockdown period. Also, to top it off, during that time I was told I would be disembarking, only to again be told: "All flights tomorrow are cancelled." Not again! The US CDC had just decided crew members must travel from the US on a chartered flight – organised by Celebrity – not through commercial companies such as Qantas.

The guest cabin with a balcony was much better – I could breathe in fresh air and feel the sunlight, and I had enough room to stretch, move and do daily workouts. Honestly, having the space to move my body was the biggest part in helping me stay sane, feel good about myself and work towards something. Thankfully we were provided with free wifi for the two week lockdown so I was facetiming Mum, Dad, my partner and friends back at home. I had a TV in the guest cabin with updated movies and the news. The food service and quality also improved – we received food three times a day to our cabins.

I was alerted to five proposed flights home via email over the five week period I was "stuck" on the ship. The fifth one was the lucky one! Celebrity had arranged a charter flight on April 18 to London. By the time we disembarked it had been 36 days since I'd stepped on land. It felt so good to be on solid ground!

Buses took us to LA airport for our flight to Heathrow. I then had a connecting flight via Doha to Sydney but I missed it because of a delay with our chartered flight, so spent the next two nights in a transit hotel. It was distressing to miss the flight and have to stay in a COVID-19 hotspot country. But at last I was on board the Australian leg of my journey! The good thing about social distancing was I could stretch out over three seats! I was then transferred to a quarantine hotel, the stunning Sheraton Grand Hyde Park. I was so relieved to be back, on solid ground, eating fresh food and staying in a luxurious 5 star suite.

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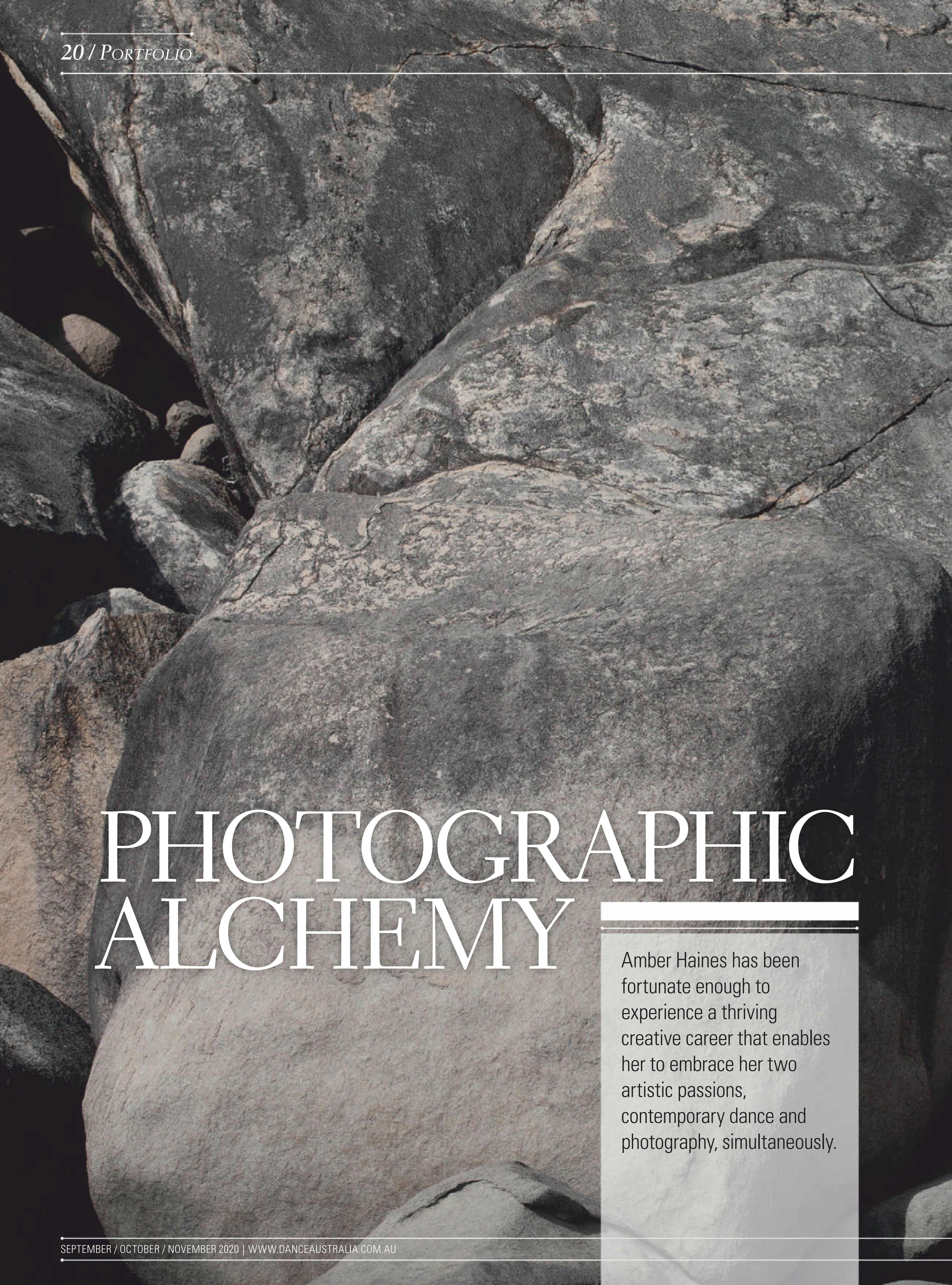

PHOTOGRAPHIC ALCHEMY

Amber Haines has been fortunate enough to experience a thriving creative career that enables her to embrace her two artistic passions, contemporary dance and photography, simultaneously.

18+

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AS Associate Artistic Director of Dancenorth in Townsville," Amber Haines says, "I create both live performance and still imagery for the company. Being an extremist at heart I have always been drawn to the complementary opposites of dance and photography. There is sameness in the craft of composition, light and shadow, and the deep sense of intuition that fuels the creative process. I like to challenge what dance photography can be – allowing it to be a celebration of moment-by-moment alchemy, as opposed to a depiction of virtuosity or perfection.

"My photography showcases the uniqueness of my situation, the opportunity to work consistently with beautiful artists/collaborators in an environment that is varied, expansive and at times strange. Having worked with the ensemble for over five years as both choreographer and photographer, it is clear that we share an ever-evolving physical and aesthetic language. Understanding the nuance of their individual vocabulary and personality aids the realisation of an image."

All photos feature the dancers of Dancenorth.

RIGHT TOP AND BELOW: Two scenes from 'Thoroughly Modern Millie'.

Passion Projects

Chris Horsey discusses his next big ideas with Sally Clark.

CHRIS Horsey established himself as a world champion tap dancer at the tender age of 12 when he won the Fred Astaire International Tap Championship at New York City's Waldorf Astoria Hotel in 1984. Since then he's taken that incredible tap talent to stages all over the world, in hits such as *Hot Shoe Shuffle* and *Tap Dogs*, while also making a mark as a musical theatre performer. He also featured as Angus in Dein Perry's movie *Bootmen* which established he wasn't just a great tap dancer but one with good acting chops too.

Horsey lives in Melbourne with his wife, musical theatre star Lucy Durack, and two small children — Poppy (4) and Theodore (9 months). I found him not just in isolation but actually in quarantine in a hotel in Sydney.

Q **Sally Clark: Hello! How are you?**

Horsey: I'm okay… I guess? I'm going a bit crazy. I feel like I'm the sort of personality who is predisposed to this kind of thing. I don't mind staying put and staying inside for long periods. I also feel like two different people right now. There's the responsible, caring, worried and very guilty father who is away from his family at a time where our son is not sleeping through the night yet – and I'm not there to help my wife. There's that Chris, and then there's the other Chris who's like: "this is fantastic!"

PHOTO: CHRIS PARKER

PHOTO JEFF BUSBY

Q: Have you gone into touring mode? You know, that thinking "I'm here for work, but I'm in a hotel so it also feels a bit like a holiday".

That's exactly what it is! Look… it's difficult to hear your baby crying but I'm lucky to have work up here and we've just got to deal with it. Lucy has been so busy during this pandemic. It's extraordinary! And now, as it turns out, she happens to have a couple of weeks off and I'm up here. So, it isn't ideal, but the world turns in mysterious ways. It's actually for the best and if this TV series I'm working on goes to a second series then I've got a lovely gig again next year.

[Horsey was in Sydney to work on Wakefield*, an Australian television psychological mystery series (to be produced by Jungle Entertainment, BBC Studios and the ABC). It revolves around the staff and patients in a hospital in the Blue Mountains.]*

It borrows a lot from older series like *Pennies from Heaven* and *The Singing Detective* – with our own little twist. The creator of the series, Kristen Dunphy (winner of three AWGIE awards), has a passion for tap dance and has created a lead character (played by this wonderful English actor, Rudi Dharmalingham) who learnt to tap dance when he was a child. We see his journey through fantasy performances which hark back to tap dancing – it's his joyful, happy place.

Each episode contains one big dance number. There's a lot of tap but I've also had to choreograph a tango, a riverbank gospel, a musical theatre piece and a Bhangra hip hop performance. (Bhangra music came out of Britain in the '70's when Punjabi immigrants created a fusion of their native folk music played on instruments from their host country.) I've learnt a lot about Bhangra because I had to investigate the cultural authenticity and potential sensitivities. I've found some great Bhangra hip hop gurus around Australia and had some private lessons in Melbourne with Priyanka.

PHOTO: JEFF BUSBY

Q What a gorgeous project to sink your teeth into.

It's really super, super exciting! I've enjoyed being an actor in my career myself, so I like talking to actors and I like communicating with them and helping them find how to do it, and why we do it – and everybody works differently – so I enjoy that challenge.

Q So what have you been up to in isolation today?

I've just been doing video choreography tutorials all day to send to the actors.

Q Video tutorials — is that so you can reduce the amount of time you need to work one-on-one with people? Or to give them a head's up?

Sally, I like to think I'm revolutionizing the way that we learn dance! (He chuckles.) Why do all receive the script three weeks before and the sheet

Mickey's Christmas Big Band.

PHOTO: VALENTIN DESJARDINS

> "Why don't we get the choreography ahead of time? I want to see people at their best, not people who are best at picking up."

music three weeks before but have to learn the choreography on the spot? Why don't we get the choreography ahead of time? I want to see people at their best — I don't want to see people who are the best at picking up. That doesn't prove you're a great performer – it just proves you're quick at picking up. I want everyone to know what they are doing — just like they do with their songs and with their scene. So, I'm sending out the video ahead of time.

Q So, I see you've also been working on lots of other projects since March (Covid restrictions).

I was very excited to be presenting my show, at Chapel Off Chapel in Melbourne, in May. It's a tap-dancing production of *Peter and the Wolf*. But of course we had to postpone it. Thankfully I'll be able to present this work in April of 2021.

Q Do you plan to use the Prokofiev score?

I'm using the Prokofiev music but it's being completely reworked and re-orchestrated by Andrew Patterson –who is a certified genius.

In my *Peter and the Wolf*, Peter is a girl. So it's P-E-T-A! This has been a decades-long (he searches for the word) project for me.

I want to create more content for female tap dancers. I'll also announce a famous Australian female actor as the narrator! I'm hoping this will be the darling of the Arts Festival Circuit — and I'm always looking for breathing new life into tap dance.

I'm also putting together a little trio/song and tap group for Hamer Hall, in Melbourne, in November called *Two Hits and a Miss*. I couldn't resist the pun! Who knows if it is actually going ahead, but I need to just live like it is – just in case it does.

All of this with two children! But we chose that and we know how the industry works. My wife is extremely effective and a great scheduler and she is so driven and she's wonderful.

Another one of the greatest joys of my career was to be asked to choreograph a 28-minute tap dance Christmas show for Disneyland Paris by the Vice President (Experience Integration) of Disneyland Paris, John Berrick (formerly of Australia). He made it very clear to me that they wanted very strong technical tap dancers and that the tap dancing needs to be live and it needs to be impressive, technically. I assured him that Australia had more than enough great, strong talented tap dancers to choose from and so they ended up casting the show, every year, from Australia and use Australian dancers. They fly 14 Australians across to Paris and pay them and house them and give them a contract for three months. It's now in its 5th year, and I cast the show every year, but I'm not this year because of Covid.

It was absolute devastating news about (musical theatre star) Michael Falzon passing — it was a very big loss for his family and for the industry but also for our wonderful show that he produced and created alongside myself, called *Swing On This*. We were very, very proud of that show: it's been five years now since it premiered at the Adelaide Cabaret Festival with Kate Cerberano. Michael gave me the opportunity to direct and choreograph – which is something I've been chipping away at wanting to do my whole life – it was just one of those great, delicious, professional jobs that come along every now and then and working with Michael Falzon is up there with one of the greatest professional experiences of my entire life.

I also do Carols in the Domain every year.

Q Do you think you'll have to come back into quarantine (when you return to Sydney) to do that?

I wonder? None of us know – do we?

Christopher Horsey has starred in shows including '42nd Street'; 'West Side Story'; 'Chicago' and Singin' In The Rain'. He has worked both as a performer – '42nd St', 'Crazy for You' and 'Guys & Dolls' and choreographer – 'High Society'; 'Some Like It Hot' and 'Thoroughly Modern Millie' for the Production Company, the last for which he was nominated for a Greenroom Award.

Smart meal management

Part of adjusting to full-time studies can be organising your daily meals, especially if you have moved and are living independently for the first time. Nutritionist Fiona Sutherland offers a few tips.

Monday
Tuesday
Wednesday
Thursday

LOVE Mum's home cooking but travelling two hours to the studio each day? Have an amazing opportunity to study at a school or studio, and have to move interstate? Well, adventurers, one thing you'll really have to think about is how you're going to manage the very important job of fuelling your body for dancing if you're used to it magically appearing in the fridge or pantry, or even on the plate in front of you.

Living away from home for the first time, regardless of age, can be a lot trickier than people imagine. But with some planning and thought, it can be the ideal time to develop independence and find your own feet.

When moving away from home, people commonly feel isolated or lonely. They often lack the time and energy to shop and prepare suitably nutritious meals, especially while enjoying everything independent life has to offer, such as delicious meals out (cooked for you of course), late nights and excessive socialising. Fun? Yes, absolutely! Over time however such a lifestyle can chip away at your wellbeing in ways which can be unexpected.

In terms of food and eating, it's important to understand and reflect upon the specific needs of your body based on your training load, and aim to meet those needs adequately through the foods you're choosing each day and week. The most common issue dancers have is not over-eating, as many would think, but under-eating, which may come as a surprise to many people. The pervasive fear of "eating too much" permeates the dance world, both in ways which make sense (such as wanting to dance while feeling physically comfortable) and in ways which can be really harmful (such as restricting food intake for the explicit purposes of body aesthetics). It's certainly true that many dancers, when moving away from home for the first time, don't' realise how much food the dancing – let alone growing -- body needs. Building the confidence in your skills to meet your energy needs is not easy, particularly when your needs change over time or if you've not had the opportunity to learn from a sports dietitian or someone suitably qualified to step you through the process.

So, if you're new to moving away from home, let's move into practical mode to help get started:

- Become familiar with your neighbourhood
- We might ask "where is the local market or supermarket?" or "what days and times are they open" or "what if I need an emergency meal?" or "am I able to walk, or will I need to find transport?"

> "The pervasive fear of 'eating too much' permeates the dance world... in ways which make sense and in ways which can be really harmful."

- Get friendly with food! (call or ask a parent or someone who knows!)
- Do your homework. How much does food cost? How long does food last? How do I tell if food is "off?" "Can I freeze this? How should I defrost it?

Setting a budget

What proportion of your budget will you need to allocate to food each week? Become familiar with how much food costs, used-by dates for fresh foods so you can plan ahead in a way which doesn't interrupt your week too much with extra shopping trips.

Get organised

Without doubt, this is the most important part. Set a day each week where you plan dinners ahead of time, which then helps you write a shopping list (which you then try to stick to!) then sort out what needs to be stored, cooked or frozen. Some people try to cook a handful of meals on a Sunday then freeze portions for the week.

Invest in a few gadgets

- Slow cookers and blenders can be your best friend – think smoothies, soups, curries and more. They are a fantastic way to just throw together a bunch of ingredients and drink immediately, or come home to a fresh, hot meal at night.
- Prepare some freezer friendly meals and pack into "you-sized" containers for future meals.
- Ideas might be bolognese sauce (cook pasta fresh), soups (any, add some toast), casseroles or slow cooked meals.

Ask for help!

From your parents, friends, colleagues, teachers and health team. This might be for quick and easy recipes, tips on shopping at markets, emotional support or group dinners.

If you're feeling like you need guidance and support from a professional who can help you manage your own unique needs, see a Sports Dietitian in your area (www.sportsdietitians.com.au)

Fiona Sutherland is an accredited practising dietitian and nutrition consultant and yoga teacher at Body Positive Australia and The Mindful Dietitian.

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PHOTO: JEFF TAN.

The other ADT

Michelle Forte talks to Geraldine Higginson about creating her youth company.

PHOTO: CHILDREN OF THE REVOLUTION

TOP: Madi High, Jack Tuckerman, Rhiannon Davies, Michaela Neto, Saraphina, Carina Serray, Amber Jackso and Jessica Hewett in Forte's 'LockedIn' (2015).

Artistic director Michelle Forte.

WITH performances, workshops, competitions and dance classes of all types – sometimes there is so much going on in large metropolitan cities like Melbourne and Sydney that we don't see what valuable opportunities for young dancers are waiting just a little further away.

Austinmer Dance Theatre is one such project: founded and run by Michelle Forte, a woman passionate about offering young dancers opportunities to create and perform in new works.

Austinmer is a small beachside suburb north of Wollongong and south of Sydney; about an hour and 20 minutes by train from the centre of Sydney. This is the home of Austinmer Dance Theatre (or as I like to call it -- the other ADT!). It is a pre-professional company for elite contemporary dancers aged from 17 to 25 years. Acceptance is by audition only, though sometimes workshop and training opportunities for younger, less advanced contemporary dance students are offered.

Forte's primary aim in founding ADT 10 years ago was to bridge the gap between full-time dance training, tertiary education and a professional career in dance. There are currently nine company members, including two school-age apprentices. Dancers pay "a small annual fee". For this they receive the invaluable opportunity of performing in up to four productions a year, with the main season kicking off in late June at the Illawarra Performing Arts Centre. This same production then tours to Sydney, performing as part of the Sydney Fringe Festival in September, before travelling down to Melbourne the same month for the Melbourne Fringe Festival.

"Our final production of the year, uNCOILEd, held late October, is Austi's answer to Sydney Dance Company's New Breed or Netherlands Dance Theatre's Switch," says Forte. "We provide the platform for emerging choreographers and company members to create and develop work with a fully costumed performance outcome, in a professional theatre. (This was due to be opened up to the greater dance community as a residency this year, however due to COVID-19 it has been pushed back to 2021.) Choreographers who have worked with the company include Ashley Wright (formerly with Royal Ballet of Flanders, Opera Lyon and Emmanuel Gat) and Australian freelance choreographers Cass Mortimer Eipper and Emma Saunders.

Born and bred on the NSW south coast, Forte had a long teaching career in the region and danced in some professional productions but had few contacts in the world of professional dance when she first took the leap into founding the company.

She had wanted to be a professional ballet dancer, eventually training full-time at Saill

PHOTO: FABIOLA BARBA.

Academy of Dance. Unfortunately, surgery put an end to her hopes of a professional career, but she was still determined to do something with dance. She started taking classes in a wider range of contemporary dance styles at Bodenwieser Dance Centre in Sydney.

The first class she ever taught was covering a ballet class at Saill that would otherwise have been cancelled. She loved teaching from that very first class. A career teaching dance for a number of well-known Sydney schools ensued and, although ballet had been her first love, she developed a passion for contemporary dance and an interest in choreography.

She also started to notice a worrying pattern. Talented teenage dancers with bright futures were moving overseas to train at pre-professional schools. Many failed to thrive and some returned prematurely, disillusioned, sometimes injured, and often leaving dance altogether, feeling they'd failed their parents, teachers and themselves. It broke Forte's heart. While teaching an advanced contemporary dance class she mused aloud, "Wouldn't it be great if there was something other than the Australian Ballet School and Victorian College of the Arts for young dancers here in Australia – an intermediate stepping stone between training and professional dance?" Her students were in firm agreement. But it would take 15 years before Forte developed the confidence to start such an organisation.

In 2005 she undertook a study tour of overseas schools and companies. It was a key turning point. Despite having no personal references or connections in the world of professional contemporary dance, all the top companies and schools agreed to a visit from her students. At Netherlands Dance Theatre she met former dancer, choreographer and then ballet master of NDT1, Maurice Causey, who would turn out to be a key mentor and patron of ADT.

He encouraged her to email him when she got home and, back in Australia, she raised money to bring him over to teach a series of workshops. In answer to her concerns about never having had a professional performing career herself, he pointed out: "Neither has [choreographer] Wayne MacGregor."

A period of ill health in 2007 left Forte acutely unwell – in and out of hospital – and turned out to be another catalyst for reassessing her future. She came to realise that the only thing stopping her was herself, so she took the plunge and started her dream company at last.

Looking back, she realises now that she was holding herself back with her propensity to wait until everything was perfectly planned. Her advice for others wanting to start their own not-for profit organisation is: "Give it a shot. You have nothing to lose." Although she has experienced lots of ups and downs (the Coronavirus pandemic has meant plans for their big 10-year anniversary season have had to be adjusted), "The good times make everything worthwhile."

Austinmer Dance Theatre has gone from strength to strength. The company has twice won awards from the Sydney Fringe Festival and was shortlisted for the Outstanding Achievement in Youth Dance category at the 2018 Australian Dance Awards. It has been performing at increasingly larger, more prestigious venues. International choreographers now contact her to ask if they can work with the company. Yet it is the sense of family and the supportive environment of Austinmer Dance Theatre that is key to its success. Forte wants all her dancers to believe in themselves, whether they end up making a career as a professional dancer or not.

Youth comes but once in a lifetime...

If you're thinking of checking out your local youth dance company, get started with this (by no means comprehensive) list.

AUSTINMER DANCE THEATRE (NSW):
www.austinmerdancetheatre.com

AUSTRALASIAN DANCE COLLECTIVE YOUTH ENSEMBLE (QLD):
australasiandancecollective.com/youthensemble

BALLET THEATRE OF QUEENSLAND (QLD):
www.btq.com.au

BRISBANE CITY YOUTH BALLET (QLD):
www.bcyb.com.au

CO: YOUTH DANCE COMPANY (WA): co3.org.au/coyouth-dance-company

DRILL (TAS):
www.drillperformance.com

FLING PHYSICAL THEATRE (NSW):
www.flingphysicaltheatre.com.au

THE FLIPSIDE PROJECT (NSW):
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MERGE DANCE THEATRE (QLD):
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QL2 DANCE (ACT):
https://www.ql2.org.au/

SOUTH AUSTRALIAN CHILDREN'S BALLET COMPANY (SA):
www.sacbc.com

STOMPIN YOUTH DANCE COMPANY (TAS):
www.stompin.net

YELLOW WHEEL (VIC):
www.yellowwheel.com.au

ABOVE: Forte (centre) with company members at the Adelaide Fringe Festival.

PHOTO: LORNA SIM

Capital company

A dance company in Canberra? It has Michelle Potter's vote.

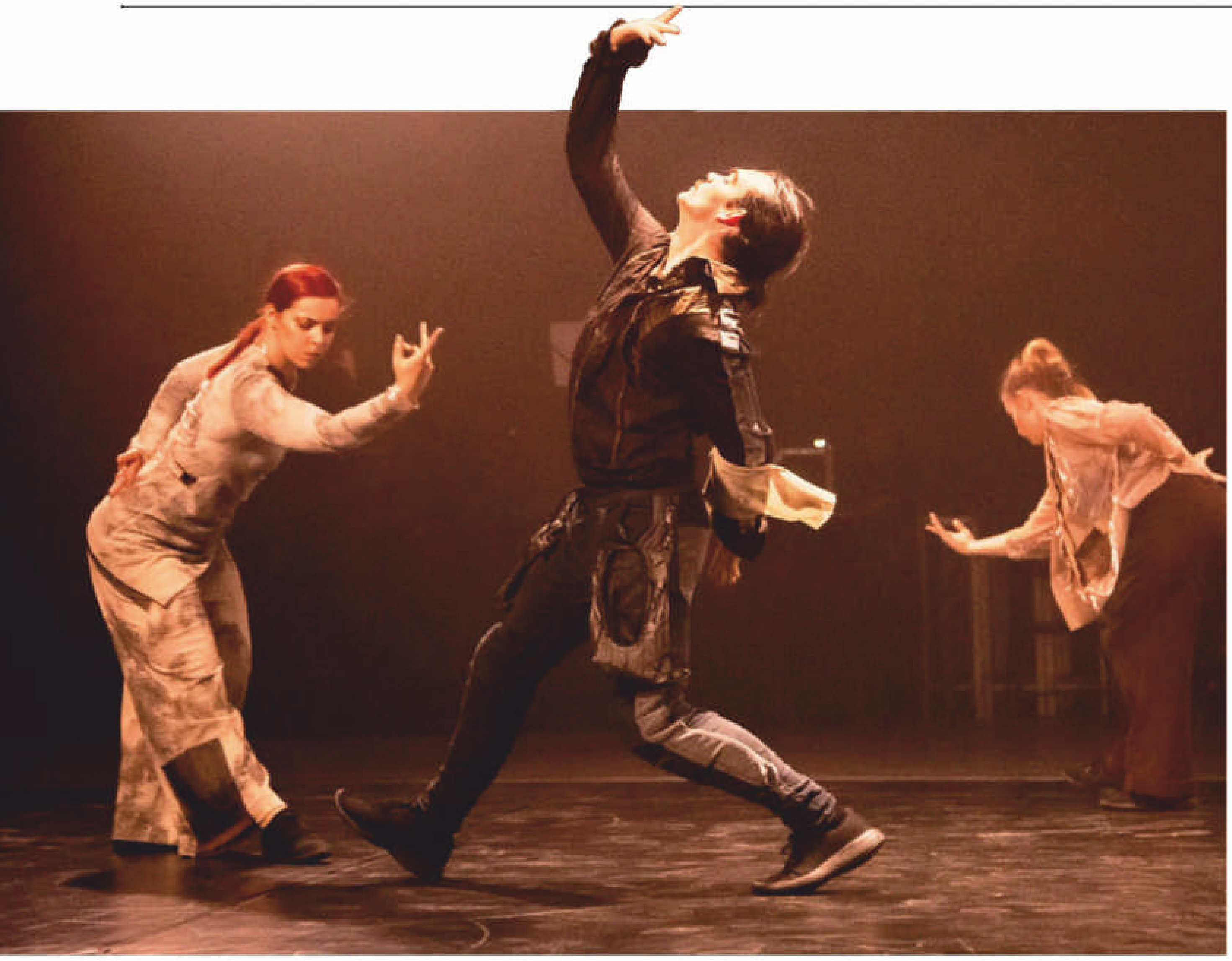
PARTY Leader is not the usual name for the director of a dance company. But Alison Plevey leads the Australian Dance Party (ADP) in Canberra and her official title is Party Leader. The company's name, and hers, reflect the role Plevey hopes ADP will fill in the nation's capital, where political issues are major areas of interest.

When Plevey moved from Bathurst to Canberra a decade or so ago, there was no professional dance company in the city, and there hadn't been one for a number of years. Plevey could see potential for a company that could address some of the issues, including political issues, that confront the Canberra community. She also recognised the gap that existed for young people who trained at dance schools in Canberra and then went on to tertiary studies with the hope of making dance a career. They had nothing in Canberra to come back to.

"For me, dance is about place and I wanted to build a dance company connected to place, one that would unite people who belong to that community," she says. "I saw the potential that Canberra had as a creative city, and a leading city in terms of political issues. It also had a strong cultural identity through its national collecting institutions."

The Australian Dance Party gave its inaugural performance, String Attached, in 2016. It was a collaboration between four dancers and six musicians from the Canberra Symphony Orchestra and was designed to explore the relationship between music and dance. Plevey has pursued the notion of using live music, and having musicians constantly interacting with the dancers, in others of her productions since Strings Attached. Weave, hustle and halt, for example, was created on commission from the National Portrait Gallery. It was an outdoor event in conjunction with an exhibition Dempsey's People: A folio of British street portraits 1824–1844, a show of miniature portraits of those who plied their wares, or who engaged in other activities, in the streets of London and elsewhere in Britain in the nineteenth century. Plevey did not try to replicate the portraits in any way but set out to give the audience a feel for the way people

'Weave, Hustle and Halt', a commission from the National Portrait Gallery.



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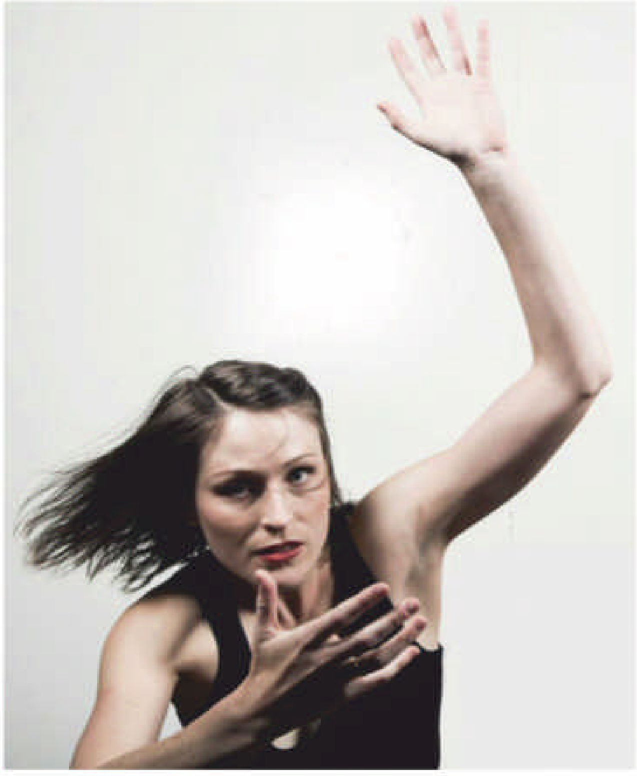


TOP: 'From the vault', which was performed in a bunker-like space that was once used by the Royal Australian Mint as a storage area.

Party Leader Alison Plevey.

might interact with others on the streets today. Two musicians, one playing an electric violin, the other an electric cello, were an intrinsic part of the cast and moved freely among the dancers.

Then there are particular social and political issues that Plevey feels strongly about. Environmental issues, "the disconnect with the environment", are at the forefront of her thinking. In 2018 she completed four short dance films under the umbrella heading of Move to Zero. Each had a focus on ways to reduce emissions, including one called Use no plastic, another called Dive into a car pool. Also in 2018 she made Energeia for an outdoor performance at a solar farm just out of Canberra city. It explored the nature, power and qualities of the energy that drives resources, including our personal devices.

Plevey has also looked at the fashion industry with Seamless made originally for a Fringe Festival in 2017. Seamless focused on an industry Plevey felt was responsible for a significant percentage of carbon emissions. At the same time it examined the human face of the industry, including the anorexia that sometimes characterises those who engage with it. Her 2019 work From the vault also had a strong focus on human psychology. Performed in a bunker-like space that was once used by the Royal Australian Mint as a storage area, From the vault began with an interest in how we value money but developed to consider the personal values that the dancers of ADP thought were important. They included, in addition to wealth, safety, freedom, individuality, truth and connection.

Plevey's work rarely, if ever, is performed in a traditional theatre space. In addition to a solar farm, various of Canberra's gallery spaces, and a secret vault, ADP has danced in the moat surrounding the Australian Academy of Science building, on Canberra streets, in a CBD car park, at Mt Stromlo Observatory, and in the city with a 14 tonne ex-military cargo truck (painted pink).

Plevey was born in Dorrigo, a small farming community on the Northern Tablelands of New South Wales. She used to travel once a week to Bellingen for a ballet lesson. Later the family moved to Bathurst where Plevey completed RAD exams to Advanced II level. A degree at WAAPA followed where Plevey immersed herself in contemporary technique. Her current company consists of a core of five dancers, including Plevey herself. The company was recently awarded a two year program funding grant, which will enable Plevey to pursue her work as one of the country's most creative dance artists.

"Program funding gives us the ability and space to map out plans, as well as giving more scope to develop strategies," she says. "In addition, I see it as an acknowledgment of the work we are attempting in Canberra, including that we are finding new audiences for dance."

Like most dance companies, however, during the time of crisis caused by the coronavirus pandemic, Plevey has had to radically rethink her plans. During April and May, the major period of lockdown in Canberra, Plevey and her dancers sought out ways to engage with each other and with audiences through a range of online activities including film-making and online classes, and with more politically-oriented discussions with colleagues about the kind of support that was available from government sources, and what the pandemic has meant for the arts industry as a whole. Plevey, and dancers Ryan Stone and Cloe Fournier, even managed to engage in a five-day residency in Canberra's Haig Park where they addressed the issues of physical and geographical distancing between the three dancers and a group of artists and curators working in Jervis Bay for the 2020 SeeChange Arts Festival.

Then, as restrictions in Canberra began to change, Plevey set up various projects including Lake March, an event in which nine dancers and two musicians marched, while observing spatial distancing, along the water's edge of each of the three major lake areas in Canberra, Lakes Burley Griffin, Ginninderra, and Tuggeranong.

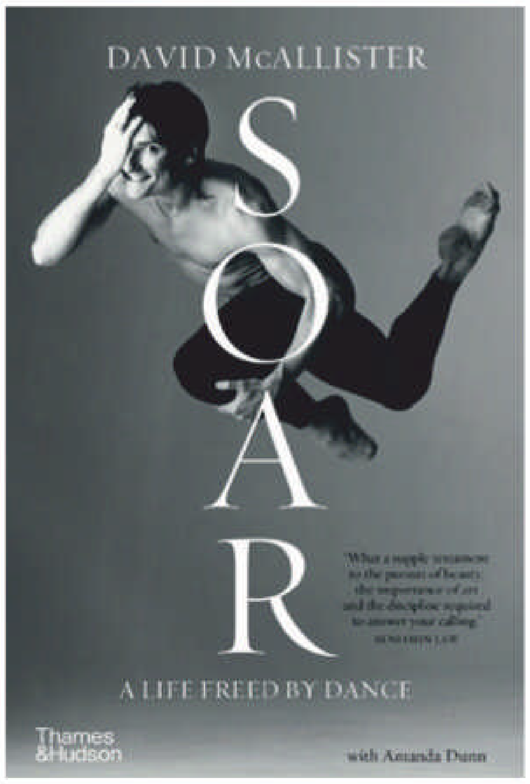
"Lakes have become core refuges for reflection, connection and health here in Canberra," Plevey explains. "In this topsy turvy time it is more apparent than ever how privileged we are to have this opportunity, to leave the house, to perform at all, to walk on the lands of the Ngunnawal people, to have a platform to express, and the responsibility this holds."

Plevey says she is taking life a day at a time for the moment and is well aware of how precarious the situation still is. But she believes strongly that the arts are important in times of crisis. They are a means "to contemplate, share, express, heal and unite." She is the Party Leader.

RIGHT: Taking flight: McAllister in 'Etudes'.

Making the leap

The outgoing artistic director of the Australian Ballet has written a book looking back over his long ballet life.



DAVID McAllister's whole life has been the Australian Ballet (AB) – he trained at the school, danced with the company for 18 years, and became its longest-serving artist director. Now, after having held one of the country's most glamorous jobs for 20 years, he has decided to step down. *Soar* is his farewell autobiography.

So it is quite a surprise when his Introduction doesn't begin with ballet but instead with his first sexual experience. In this way he immediately establishes that *Soar* is not just about his career but also about his long coming-to-terms with his sexuality.

At age 19 McAllister met and began a relationship with his idol, 37-year-old Kelvin Coe, the AB's principal dancer. (Coe was a celebrated dancer who was much later exposed against his will by a journalist as one of the first public figures in Australia of having AIDS, of which he died in 1992.) This encounter awakened McAllister's nascent sexuality and the pair became casual lovers, but he did not face the fact that he was gay until a good 20 years later. In between he had a number of fulfilling relationships with women, in particular Elizabeth Toohey – in fact he was devastated when she called off the romance. Yet, on the evidence of this book, he seems to have been so deeply consumed by his first love – ballet – and found so much emotional fulfilment from his career, that his romantic life took second place.

After this surprise curtain raiser, McAllister begins at the beginning, describing his childhood in suburban Perth, dancing in front of his reflection in the TV. His was a happy, churchgoing family with three siblings. He was a mischievous, funny, wilful child, a born show-off. He begged to learn ballet at age seven after seeing Nureyev in a snippet from the AB film of *Don Quixote* on TV. "It was like a bolt of lightning had struck me," he writes.

Thereby begins a familiar story for many boys learning ballet – being the only boy in a class of girls and the awful agony of schoolyard bullying. He describes it with a light touch, but the "poofter" taunts stayed with him for life and were a major reason for his self-denial. He did not want to be what the bullies had always labelled him to be.

From the start of his ballet obsession he was focused on joining the Australian Ballet. He auditioned successfully for the school but his parents would not allow him to join until a year later, in 1981, after he had finished his HSC. His focus did not waver. After having been hauled in for some filler spots in *Spartacus*, he found himself in the company by 1983.

He arrived just as the company was still recovering from an industrial strike and at the start of Maina Gielgud's appointment as artistic director. It was a time of flux. According to McAllister, she dismantled the prevailing hierarchical structure, giving roles out according to her preference rather than rank, and had an informal approach to management, preferring to be addressed by her Christian name.

Gielgud was in charge for 13 years, and her reign ended amid much controversy. By then, many dancers had departed the company and Gielgud's management was in question, but

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Performing the 'Grand Tarantella' with Elizabeth Toohey in Moscow – a highlight of his career.

> His appointment to the post was widely seen as a bit of a gamble. He himself admits he "hadn't run a chook raffle".

McAllister does not go into these overarching issues. Perhaps, as a rookie dancer concentrating on his own personal advancement, he was not aware of the bigger picture. The reader does get a glimpse, however, of the careless management style – not necessarily of Gielgud's but common for the time – offhand remarks that could crush a dancer's feelings, the pressure to be thin and to perform despite injury, the casual criticism. Gielgud added to McAllister's self-consciousness by telling him he should get a nose job and that he was too short to ever perform prince roles – i.e. be a principal dancer.

At 21 he and Toohey began his first "normal" relationship (much to his relief). Their mutual joy in each other reflected in their sparkling on-stage partnership. In 1985 Gielgud chose them to compete in the 5th International Ballet Competition in Moscow, "the Olympics of the ballet world". Coe went along as their coach. McAllister won a Bronze Medal and Toohey a "special award for artistic merit". They became the toast of Russia and Australia, and were invited back four times for guest appearances – unusual in those Soviet years. Despite this triumph, Gielgud still did not promote McAllister to "prince" until she discovered he was on the verge of leaving to find a more satisfying post overseas.

Having now finally reached top rank, McAllister enjoyed more thrilling experiences, including meeting Princess Diana in a special gala performance in the UK. He also suffered a run of injuries – ankle, knee and back. The enforced rest gave him time to face up to his attraction to men.

With the arrival of Ross Stretton in 1996, "we [the company] felt like we'd gone from high school to university overnight". Stretton brought in a more American model of directorship and was much more distant with the dancers. He felt the company had been "stuck in its ways" and was determined "to bring in more contemporary works". McAllister, who was 34 by this stage, was nervous that Stretton might "suggest I move along", but instead was pleasantly surprised to find him "extremely supportive", casting him in all the principal roles. He went on to have one of the most productive periods of his dancing life.

Just as McAllister was staring into the "abyss of life after dancing", Stretton was appointed to the Royal Ballet and the top job at the Australian Ballet was suddenly up for grabs. With the encouragement of former administrator Noel Pelly, McAllister applied.

His appointment to the post was widely seen as a bit of a gamble. He himself admits he "hadn't run a chook raffle". Was he was too inexperienced, too close to the dancers, too nice to make the tough decisions? "As always, I was determined to prove the doubters wrong," he writes. He admits that he was naive in hoping to create a ballet "nirvana", writing that he still struggles to this day with giving his dancers bad news. He emerged "shellshocked" from some of his first salary negotiations. He also writes that his "deep love of pleasing people had been a double-edged sword", such that he did not "push back" hard enough at times against the financial caution of the board, with some "potentially great works" having been shelved as a result. One longs to know what they were.

Nonetheless, his legacy is honorable. He is aware of the criticism that his programming has been too "safe", but believes he has not been given enough credit for his achievements. He scored a coup with the commission of Graeme Murphy's *Swan Lake*, brought in John Neumeier's *Nijinsky* and commissioned innovative choreographers like Wayne McGregor. He honoured the past with the three-year Ballet Russes project, and the future with the in-house choreographic season, Bodytorque.

He takes pride in having cultivated rising talent, and pays tribute to his many collaborators. He lists among his achievements the opening up of the company from its closed, elitist image, the introduction of generous maternity leave, the world-leading conditioning and strengthening program, a new body image policy, the Education Program and the increasing racial diversity of his dancers.

Meanwhile, what of his sexuality? McAllister continued to see men for casual sex, but it was not until he met the right person, theatre director Wesley Enoch, that he felt ready to settle into an open and committed relationship with a man. Remarkably, although his younger brother had already "come out" as gay, McAllister did not formally "come out" to his family until 2008, when he was 46 years old.

McAllister's tone is light, friendly and always fair. This is not a book of scuttlebutt and gossip. McAllister's exuberant dancing and his love of the artform were infectious; he has given much joy to the world. Now he steps into another phase of his career, with the man he loves by his side.

Soar had been timed to launch with farewell galas – one in Melbourne and one in December at the end of the year. Time will see of course if they go ahead.

'Soar: a life freed by dance', by David McAllister (with Amanda Dunn), Thames and Hudson, paperback, $39.99. Available from October 1.

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THE POINT OF POINTE

Symbol of female oppression or liberating technical achievement – why do we continue to love pointe shoes? Denise Richardson investigates.

THE pointe shoe, along with the tutu, is universally recognised as an iconic symbol of ballet. For most of the last century both were inseparable from the art form.

In recent decades, however, have seen the tutu retreat from centre stage, while the pointe shoe seems here to stay, weathering various cultural and stylistic challenges.

A clue to the pointe shoe's longevity might be found its evolution by a confluence of innovations in technique and technology. The 19th century ballerina Marie Taglioni is usually credited with being the first to dance sur la pointe, in the first 1832 performance of La Sylphide. However, the true origin of modern pointe shoes goes back a further 200 years to the beginnings of ballet – the court dances of King Louis XIV (imported from Italy in the 17th Century), and his establishment of the Académie Royale de Danse. From this point ballet from a purely men's dance form to one with many notable female dancers, while its very grounded aesthetic also changed to the airy, ethereal quality of the Romantic era.

Many developments in technique and technology led to this moment. The adoption of the principle of en dehors, for instance, allowed a range of movement like higher leg extensions, multiple turns and batterie, hitherto considered impossible. Consequently, more extensive training was required to strengthen leg muscles sufficiently to perform these more difficult steps.

As technique changed, women shortened their dresses to facilitate and also display this increasingly intricate and complicated range of movement. In 1726, Marie Carmargo debuted at the Paris Opera, introducing the entrechat. Rumour has it that she was the first dancer to take the heels off her shoes to allow the complicated jumps. Even without a heel, women continued to rise up on half toe, with the 18th century shoe looking a little like today's demi-pointe shoe – tied ribbons to secure the shoe to the foot and pleats under the toes for a better fit. Consequently, technique could become even more intricate and complex.

Choreographer Charles Didelot famously propelled the art form further upward when he featured dancers on wires (or "flying machines"), in his one-act ballet Flore and Zephyre in London in 1796. This allowed a dancer to momentarily pose on the tips of her toes, successfully creating the illusion of weightlessness. As Romanticism took hold in the early 19th Century, choreography came to demand a floating quality, and rising to full pointe unaided became the next logical step.

By the later part of 19th century, the pointe shoe's construction had evolved from a slipper simply reinforced with darning around the toes to one with a sturdier box, stronger sole, and wider platform. In the 20th century, as the pointe shoe was modified further to make its shape more ergonomic, so ballet technique and training methods also evolved.

However, the 20th century also brought in challenges to the hegemony of classical ballet itself, with the emergence of modern dance as a serious performance art. The idiosyncratic nature of modern dance, where there was not one, but many, techniques and styles, was in direct contrast to the strictly codified classical ballet form, and its subject matter, grounded in real-life issues, usually light years away from the mythologies often explored in ballet.

Costuming in modern dance was unrestricted, and its dancers mostly bare foot, giving an equality between men and women not found in the traditional realm of ballet. And as most of the modern dance pioneers were also female, women finally gained control not only of dancing, but of choreography and artistic direction. This truly revolutionised the dance world and stood in sharp contrast to the ballet domain.

Unsurprisingly, feminist dance criticism focused its attention on the ballet genre, and the typical heterosexual power imbalances often implied, especially in the

> "When a person is doing classically based work off pointe you get that broken toe line, but on pointe there's that endless extension into the ground."

polarising role of the pointe shoe. The shoe was seen as an extremely uncomfortable tool that functioned solely to create an unrealistic illusion of femininity that existed only on the stage. Through the shoe, the traditional classical choreography of the pas de deux was often described as conforming to prescribed notions of the male/female relationship – the man supportive and the woman displayed and decorative – totally out of step with the feminist objective.

However, from the 1960s contemporary ballet choreographers increasingly took a different stance when it came to representations of the woman through the pointe shoe. From George Balanchine (who once said that without pointe, he would not be a choreographer) and others like William Forsythe and more recently Wayne McGregor, the line between ballet and contemporary dance began to blur. Women's roles became more athletic and assertive, whether they were on pointe or wearing ballet flats along with the men.

In 1842, a Russian balletomane had Taglioni's slippers served as for dinner at her farewell dinner. Today, pointe shoes subvert the souls?? Of even the most feminist-minded young female dancers, who regard their first shoes as an exciting rite of passage.

What do today's choreographers think about pointe shoes?

Natalie Weir

Natalie Weir, in her long career, has choreographed extensively for both ballet and contemporary dance, most notably as Artistic Director of Expressions Dance Company (now the Australasian Dance Collective). She is now Resident Choreographer for Queensland Ballet (QB). When asked how she felt about pointe shoes, Weir admitted to a long love affair.

"In terms of a choreographic tool I find them unlimited in what you can explore. Apart from Dancenorth and Expressions (EDC), my initial (choreographic) work was with QB and the Australian Ballet. And it took a while to get used to what you could explore. The movement you can create on pointe is very different to what you can create off pointe. It takes the aesthetic to a more classical place."

How different is it to choreograph for pointe?

"The big difference is in the way you ground your work. With EDC I always grounded the movement into the floor. It was less about line and making shapes than moving through shapes, in and out of the floor. Not having pointe shoes, but rather bare feet or socks, gives you that connection with the floor and creates a heaviness in that aesthetic. In a ballet company where the men are not on pointe, I still work in a more grounded way using the classical technique. But with the women, for me it is the beauty of the form. When a person is doing classically based work off pointe you get that broken toe line, but on pointe there's that endless extension into the ground. It's elegant and beautiful to look at. And the dancers often prefer to be on pointe. Exploring off-balance partnering, contorting the shapes, or sometimes concentrating on the sense of rhythm that you can create with bourrées into the floor, I find quite inspiring. The more I play with the form, the more I want to."

Why has the pointe aesthetic lasted?

Choreographically, the possibilities are almost endless. The pointe shoe immediately lightens the dancer, they become more uplifted and ethereal in some ways. However, the shoe can also be used almost as a dagger. So, the form offers such a different alternative, especially if you're working between the two genres and wanting to keep each very distinctive. But in saying that I love working into the floor and when I'm working with contemporary dancers, I never want for a pointe shoe, ever!

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Joseph Simons

Winner of the inaugural 2013 Tanja Liedtke Fellowship, Simons is a director, choreographer and performer working across contemporary dance, theatre, ballet, opera and musicals. He is currently a lecturer in musical theatre at Qld Conservatorium of Music, Griffith University.

What is your view of the pointe shoe?

"For me ballet is about illusion and magic. The ability for women in pointe shoes to extend the line of the leg from the knee right down to the toe, creating the illusion of floating, is an important part of what we all love about ballet."

How different is it choreographing for pointe?

"Choreographing for pointe is difficult for a male dancer with limited experience on pointe. I can see the visual, but I can't be inside the experience and sensation of the feet and the legs. I still demonstrate a lot of my choreography, but I'm far more likely to demonstrate in flat, or even throw on a pair of heels to demonstrate than I am to put on a pair of pointe shoes. Partnering many dancers on pointe and understanding the difference in weight placement has helped me as a choreographer and director in musical theatre. Because while there is little pointe work in musicals, women are mostly in heels, and this is not dissimilar to being on pointe."

Should the triple threat include pointe?

"I think it's an advantage. Musical theatre is interesting because people come at it from a variety of performance backgrounds, but I do think that those dancers with solid pointe training have legs and ankles much more prepared for a day spent in heels than a singer who hasn't danced before. Therefore, I encourage those who have experience on pointe not to lose it."

Why has the pointe form lasted?

"It is still such a symbol of elite training and technique. Physically, we know it's certainly not what the body is designed to do. But through neo-classical and now more contemporary ballets, as the choreography has changed the pointe shoe has been able to find its purpose. I always say to my students... audiences love the athleticism, the fitness and elegance of someone moving their body in a way they can't, and the pointe shoe is a major part of this. It is a fascination for non-dancers!"

Lucy Guerin AO

Lucy Guerin AO, is a multi-award-winning contemporary dance choreographer, and Artistic Director and CEO of Lucy Guerin Inc. She mae her first work on pointe, 'pointeNONpointe', for the Queensland Ballet's 2019 "Bespoke" program.

"I didn't have to use pointe, but I thought it was a great opportunity to look at it from a different perspective. As a young dancer I had done some pointe work, so I remembered the feel, but I never got the joy out of it that some ballet dancers do. They're so interesting, in that they're such rigid confining instruments on the one hand but create this sensation of lightness and ephemerality on stage.

Contemporary ballet choreographer Wayne McGregor loves to work with pointe shoes. This is a scene from his 'Woolf Works' for the Royal Ballet.

OPPOSITE PAGE, FROM LEFT: Natalie Weir, Joseph Simons and Lucy Guerin.

PHOTO: TRISTRAM KENTON

How different is it choreographing for pointe?

"I don't see a difference. I was in interested in choreographing on the company the way I choreographed for contemporary dancers, based on tasks I gave the dancers. Of course, the results of those tasks were very different, because the training history in their bodies was different. It was very exciting to see the way I normally work being transformed by these differently trained bodies. I wanted to explore a different kind of quality with the pointe shoe; the weight of them, the sound of them on the floor and the kind of shape they can give the leg – one long kind of stick almost. I wanted to challenge the way the shoes were used, so some of the men wore them, some of the women, and some in bare feet. And there was a lot of floor work creating rhythms. It was incredible to work with those dancers who had mastered that technique so completely. It was an experimental work, and I was thrilled with the outcome.

Why has the pointe aesthetic survived?

Well you have to ask why those ballets survive – they're classics, they're part of history, and they require pointe shoes. But I have to say, those ballets are so extremely gendered in what the men and women do. The pointe shoe's also quite phallic, so now that gender is much more fluid it could be explored more. And it needn't be like Les Ballets Trockadero. It could be beautiful to see a man do something on pointe in a different way. There's so much that hasn't been done. Pointe work is painful, dancers' feet bleed, and we all accept it, but I guess there's part of me that says, 'Is this really necessary?'

HOW TO BE A DINOSAUR

Caterina Mete gives Susan Bendall the wobble on a being a wiggle.

With Dorothy the Dinosaur, on set for the DVD 'Fun and Games'.

(OPPOSITE) On the set of Wiggles World with Callum Hendry-Hodsdon.

BOTH PHOTOS: D. ATTARD

NOT all dancers are fortunate enough to make a long-term career doing what they love. For Caterina Mete, a six-month stint in a suit led to an ongoing role with the iconic Wiggles.

Mete has been with the Wiggles for 17 years. Her main role is as a choreographer, but she also dances in the shows and looks after the costumes.

What part of your dance training prepared you for this role?

I started dancing at seven. I wanted to sing and dance. I started with tap and jazz and also did ballroom. I started ballet quite late – at about 11. Then I did a full-time year at Dance Factory (Melbourne). Early jobs included the Tivoli Theatre Restaurant and cheerleading for Melbourne Storm. I think that doing a variety of training and being willing to try anything was really great preparation. My teacher Michelle Saunders told us to go for every audition, even if the job's not for you.

Was it design or serendipity that led you to this role?

They used to have a Dorothy the Dinosaur show that was separate from the Wiggles. I just went to the audition and had to learn a dance and then they asked me back and I had to go into the Dorothy suit. I didn't think I could do it, but they wanted me to, and I thought, "well, I can't turn it down!"

So I went home and started practising. I went into my parents' lounge-room, shut the door and turned the heating up really high and put layers of clothes on because that's how it felt in the suit. I would practise the dances in that environment, so I knew how I had to breathe. It sounds bizarre, but I think it helped me and then it made me not panic when I was in a suit.

I did that for about six months and then the Wiggles asked, "Can we borrow the girl who's doing Dorothy for a DVD?".

I was flown to Sydney and we filmed a DVD and then they asked me, "Can you come out of the suit and do a cowboy dance?" I have been with them ever since!

How do you prepare for a show?

I always do a ballet barre before a performance to warm up. In Australia, our first shows are usually at 10am so you have to get up at six. I usually have my hair and make-up done in the hotel. I get to the theatre and have the costumes laid out, look at the stage, see if there are any issues – make sure it's safe to dance on.

I do some stretching and get myself ready. Usually between shows I do yoga – even though the show's active, I'm not into cardio – it's not my thing.

I like cycling so when we go on big tours a few of us take folding bikes. Riding our bikes to the venue is a really good warm-up.

We can do up to four one-hour shows a day, especially in Victoria. In places like Canada there are usually two to three shows a day and a lot of travelling. The hard part for me is the changes, not the show – especially in and out of the suits. You have to be flexible, too. Everybody else is on stage you have to do yourself up!'

Before COVID, we would tour for about eight months of the year and perform before audiences of between 5,000 and 30,000.

There's a saying in showbiz – never work with children or animals (even in suits) – what special energies do you need to bring to your work?

The audience itself gives me energy. The audience is wonderful. It puts a smile on your face, so it's hard not to be happy doing a Wiggles show. You're there to perform and entertain, not to bring your own baggage. When you get on stage you forget about whatever's happening in the other world of yours. Sometimes you do get emotional. Meeting audience members with special needs puts your problems into perspective.

I have to stay true to the dance style while making it accessible for the audience. We have to make sure they are dances that children can do and that they can be done in a small space, since sometimes huge auditoriums have tiny stages.

Also, when working to camera – it's usually a no-go to turn your back. So dances are choreographed front on. Non-dancers often think that if two dancers are mirroring each other, one is doing it wrong! And they are quite adamant! So my choreography tends to have dancers moving in the same direction.

What are your tips for longevity in the children's entertainment industry?

Look after yourself! Many performers get injured and don't do anything about it. As soon as I get a niggle, I'm off to see a chiro or a physio.

What are some of the highlights of your time with the Wiggles?

My dream growing up was to be a performer on Broadway. I may not have been in a show but I have performed in theatres on Broadway. Performing at Madison Square Gardens was an absolute thrill. We had all these celebrities in the crowd. Also playing Fox Theatre in Detroit – Elvis and the Temptations played in that theatre – it's pretty special!

Three things you might not know

The Wiggles made a DVD with the Australian Ballet in 2019.

The Wiggles have won Aria and APRA awards and were inducted into the Aria Hall of Fame in 2011.

Former Australian Ballet dancer Jane Casson has toured with the Wiggles twice and made a DVD with them.

The perfect audition video

Dear Emma,
I sent an audition video to a school overseas and was rejected. It was particularly hard because I wasn't given any feedback and also because I feel like if I were there in person it would have been different. How can I make an audition video that shows who I really am?

DEAR DANCER,
A wise teacher once said to me, "Every rejection you get is a step towards where you are meant to be."

Rejection is hard to take no matter what. It is particularly hard when you feel you haven't been given a fair chance and you aren't given any explanation as to why you were not picked. But, schools, companies and competitions are inundated with video applicants these days and they simply don't have the time or resources for this.

However, there is no harm in sending a follow up email asking them for some advice on how they think you can improve (unless they have specifically requested no correspondence). This way, you aren't asking "why not me?". Rather you are saying, "I respect you and would appreciate your advice". It is best to make such an email succinct and friendly. There is no guarantee you will get a reply, but you might. It also shows them that you are genuinely interested, that you are proactive and you are keen to learn.

As to how to make an audition video that really shows who you are –

School and company directors want to see the most honest version of you so that they can judge whether you are the right fit for them. That's why they ask for simple presentation with no editing tricks. The more honestly you convey who you are, the better they can judge if you are right for them.

That being said, it is also true that sometimes the camera does not do you justice or impart the energy and connection you get face to face.

My advice is to do some film tests. Don't use any tricks. Do learn about how to deliver and present your best performance on camera.

Here are some things to consider making your dance video.

Location

Make sure the studio is clean and the background is plain. Any lines, shapes or objects in the camera frame can be very distracting to the viewer and get in the way of the shapes you are making yourself.

And make sure you have ample space between yourself and the camera, and yourself and the background, so that you are set apart from it and can move freely.

Light sources

For an audition video, make sure there is plenty of neutral light. This is not an arthouse movie – so no funky backlight and avoid casting shadows.

If using natural light, make sure it is diffused by placing a sheer curtain in front of a window, for example, otherwise it might create big glaring squares on the floor, get into your eyes and cast shadows.

Camera position

Make sure the camera is at a good height for your body – neither shooting upwards nor downwards. It is fine to use a phone camera so long as you shoot in landscape format and keep the camera steady. There are a number of relatively cheap tripods available for that purpose these days. Also, wherever you secure the camera, make sure it is not going to wobble every time you land from a jump.

Check that the framing allows you to move through the space without someone having to follow you. You can do this by marking out how far to the left or right you will dance and setting the camera distance accordingly. At the same time, try not to be so far from the camera that your movements can't be seen clearly.

Clothing

Learn about what colours look best on you in a video. It might be that your favourite leotard just isn't the one that reads best on camera. Also, be careful to wear something that doesn't blend into the background. For video, it is often advised not to wear patterns because they can be distracting and can look blurry.

Most schools ask girls to wear a leotard and tights, and boys tights and a t-shirt. Don't cover yourself up with other items. It will look like you have something to hide.

Hairstyles and makeup

Do some screen tests to get to know what looks best for your face on camera. Subtle changes to your hairstyle can affect how your features come across. Whatever you choose, make sure it is neat and not distracting. The same applies to makeup.

Performing for the camera

Remember this is an audition. Just as actors

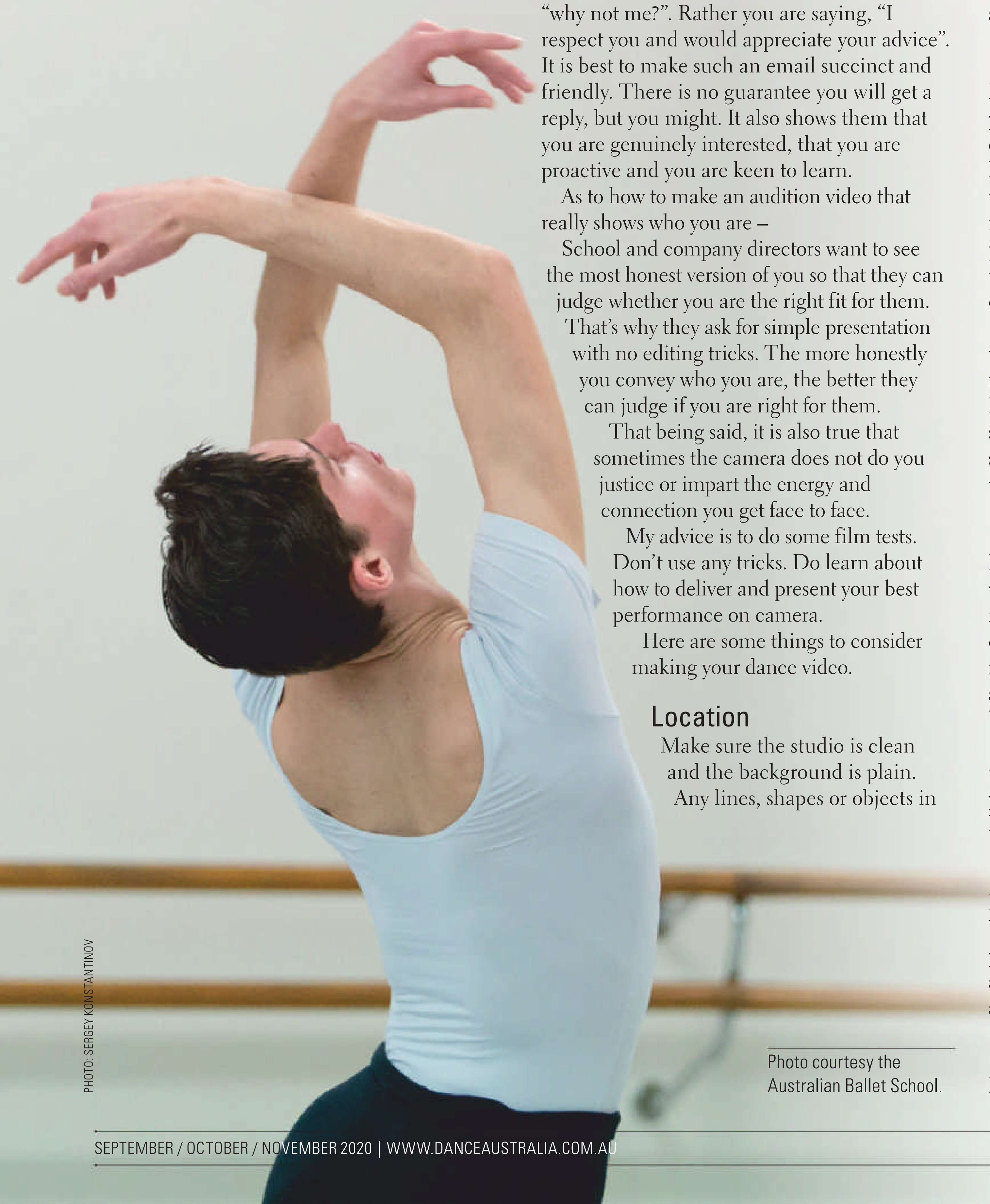


Photo courtesy the Australian Ballet School.

PHOTO: SERGEY KONSTANTINOV

have to learn to love the camera and audition this way, so do dancers. Don't overdo it. Do give your work the life and energy you would if auditioning in front of people.

Know what you are you presenting

Make sure that you are clear in your body and mind about the exercises you present. You don't need to overextend yourself by performing things you wouldn't normally achieve. Nor should you pull back out of fear. Just do precisely what you have practised.

It's wise to have a coach on hand, who can remind you of corrections as you go. And if things are just not working for you that day, take a break and give it another shot in a couple of days' time.

Finally, and most importantly, do what is asked of you

Most schools, companies and competitions are very specific about what they want you to present in an audition video, so read the guidelines carefully and follow the rules.

If they don't give any guidelines, you will find the International Audition Pre-selection Guidelines a very useful resource. You can find them at **https://iapguidelines.squarespace.com.**

For company audition videos, directors will often want to see a showreel of your previous work. If you have one, make sure it is good quality and the focus is on you.

That is something all professional dancers should bear in mind during the course of their careers – try to obtain good footage of yourself whenever it is legal and possible.

While auditioning by video may not seem ideal, that's the way it's done these days in the first instance. Be reassured that school and company directors have seen thousands of videos and are very adept at reading videoed dance. Eventually, with your talent and perseverance, you will find the right place for you.

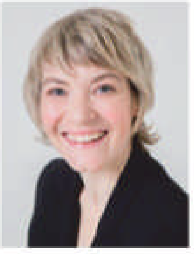
Good luck!

Send your questions to Emma

By emailing DANCE@YAFFA.COM.AU

All correspondence will be treated confidentially.

See Emma Sandall's conversations on our IGTV channel with John Byrne, of Classical Dance Australia, on topics such as ballet posture and developing beautiful hands and fingers. @_dance_australia



JEN MORSE PHOTOGRAPHY

Emma Sandall danced with Bejart Ballet Lausanne, the Royal Ballet, Scottish Ballet and West Australian Ballet. She teaches for companies and schools in Australia, Europe and America.

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London, Paris, Hamburg, Brisbane

Karen van Ulzen took advantage of the worldwide lockdown to chat with dancers here and overseas. She started with Alexander Campbell, principal with the Royal Ballet.

MANY years ago a young Australian dancer won a scholarship to travel overseas to London. Her name was Valma Briggs and she became a dancer with Ballet Rambert. She eventually returned home and become a teacher and Royal Academy of Dance examiner.

Many years later her grandson, Alexander Campbell, made a remarkably similar leap overseas. He also won a scholarship – the McDonalds Ballet Scholarship at the Sydney Eisteddfod in 2002, which enabled him to join the Royal Ballet School in London. He then joined Birmingham Royal Ballet, then the Royal Ballet. He was made principal in 2016, claiming equal place beside such stars as Steven McRae, David Hallberg (artistic director designate of the Australian Ballet) and Vadim Muntagirov.

Campbell has danced a wide variety of repertoire, including works by the world's most sought after contemporary ballet choreographers. As his personal highlights, however, he singles out the all-time classical role of Prince Albrecht in *Giselle*.

He made his debut in the role in February, 2018, and earned high praise: "He may lack the princely authority of a classic Albrecht – he looks almost as young as Hayward's Giselle, and almost as naïve," wrote Judith Mackrell in *The Guardian*. "But he is a superb dancer, an excellent partner, and I like the way he pitches his character as a posh boy out of his element, experimenting with emotions he doesn't yet understand."

Another role Campbell nominates as a favourite is Des Grieux in MacMillan's *Manon*. He danced it for the first time at short notice in the 2018 season, replacing an injured McRae, and earning admiration for his ability to "deliver two deeply thoughtful, believable depictions of such starkly different characters in a single run [...] nothing short of extraordinary," according to blogger Miris Kusnik.

His partner in both ballets was Francesca Hayward, with whom he has established a particularly deep rapport. Both were promoted to principals the same year, and have made their debut in a number of important roles together. One of the qualities that he believes they share and value is musicality.

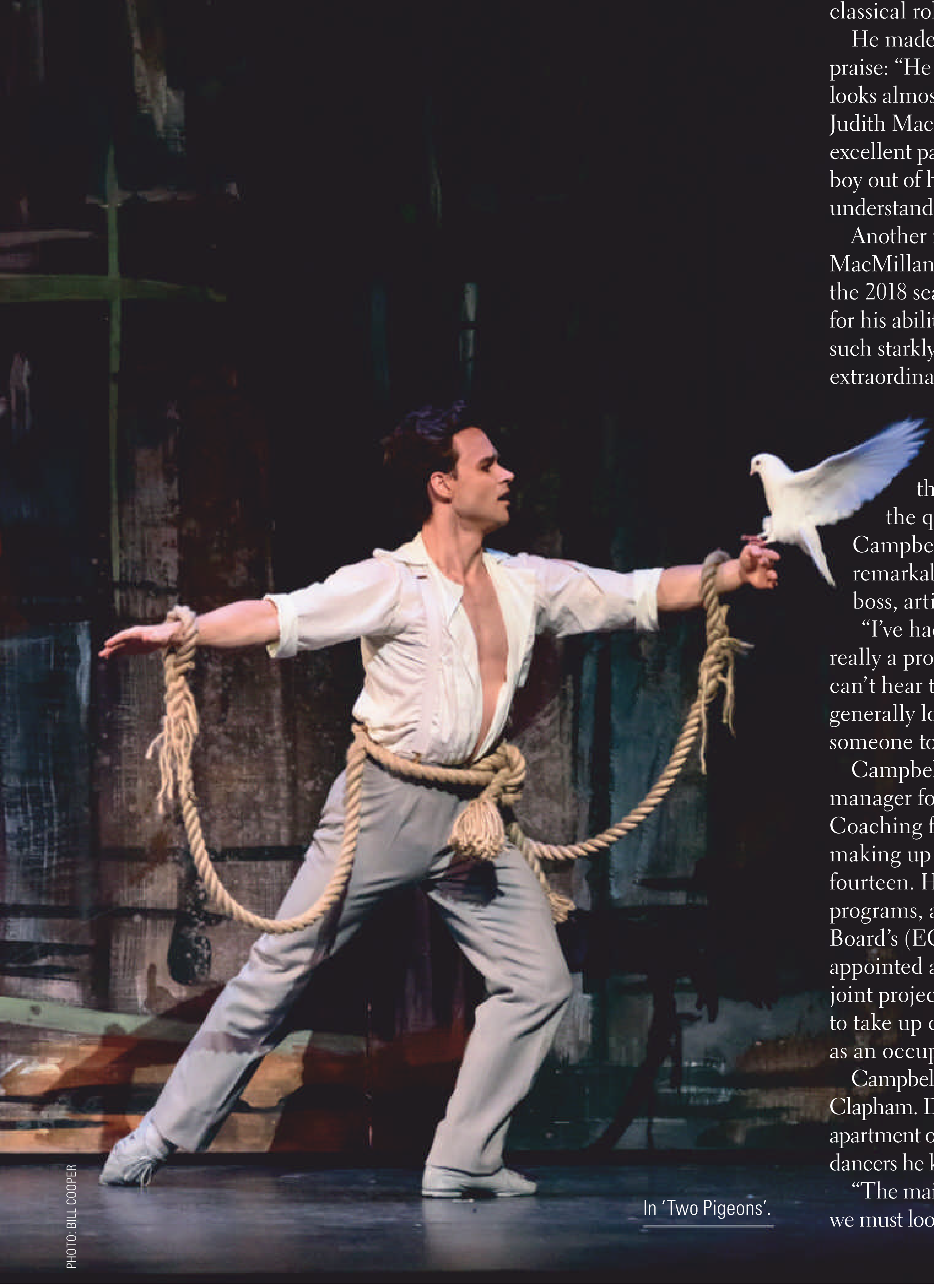
Campbell is admired for his sensitive response to music, a remarkable achievement considering he is hard of hearing. Even his boss, artistic director Kevin O'Hare, wasn't aware of his condition.

"I've had it [deafness] all my life," he says. "Most of the time it's not really a problem. It's different when we're rehearsing on stage, as I can't hear the words coming from the auditorium. But the music's generally loud enough. If it's particularly quiet I might have to rely on someone to give me a cue."

Campbell's father is Alan Campbell, who was a selector and manager for Cricket New South Wales, and State Director of Coaching for 20 years. Campbell could well become a cricketer, only making up his mind to concentrate on ballet when he turned fourteen. However, he appears fairly often as a guest speaker on cricket programs, and has been an advisor to the England and Wales Cricket Board's (ECB) training programs. More recently Campbell was appointed an ambassador for the RAD and Marylebone Cricket Club joint project to encourage more boys to take up ballet and more girls to take up cricket. He is happy to help demystify and normalise ballet as an occupation for men.

Campbell is now a British citizen and lives in his own apartment in Clapham. During the lockdown he spent a lot of time at home or at the apartment of his girlfriend, Clare Calvert, a soloist in the company. Like all dancers he kept in shape with online classes and tried to keep positive.

"The main thing the Royal Opera House has been communicating that we must look out for each other in these extraordinary times," he says.



In 'Two Pigeons'.

PHOTO: BILL COOPER

Heathcote in 'Nutcracker' (2018).

PHOTO: DAVID KELLY

Her own path

Mia Heathcote is a senior soloist with the Queensland Ballet.

MIA Heathcote is used to being asked if she had any choice in being a dancer. As the daughter of Australian Ballet dancers Kathy Reid (former soloist) and Steven Heathcote (former principal dancer), it is assumed that dance was her destiny.

Heathcote is a senior soloist with the Queensland Ballet, with a growing repertoire of significant roles on her CV, but she has faced some obstacles on the way. Certainly her parents have bestowed her with the right attributes for a dancer but she has also needed determination and plain hard work to get where she has, and to prove to herself and others she could do it on her own.

As a child, dance was a natural part of her life and "I have to say it was pretty fun," she admits, "hanging around the dressingrooms backstage, seeing all the costuming, make-up, pointe shoes and all the inspiring people". She was in ballet class by age four and by 12 had already been on stage with the Australian Ballet, performing the role of the Young Clara in Graeme Murphy's celebrated version of The Nutcracker. She joined the Australian Ballet School in 2010 when she was in Year 9.

But at this point she deviated from the expected next stage in her career - which would have been to step straight into the Australian Ballet. In 2014, before she had finished her course with the school, she accepted an offer from the Queensland Ballet.

"… I needed a change, and something needed to happen for me to move on. Qld was an escape from what everyone thought I should do. I wanted to get out, figure out who I was without my background. To pave my own way."

She found the going tough – first job, first time away from home and living on her own. Adding to her woes, while still in her first year with the company, a nagging problem with her *os trigonum* (in the ankle) decided to flare up. Surgery was the only option, which she undertook on her left ankle in late August of her first year. "I missed the regional tour, I missed a lot of things, and felt I hadn't put my foot in the water yet. That was really hard."

After rehab in Melbourne, "I came back (to QB) and started to do just a few coaching sessions. I was able to take the time I needed, and things were slowly getting back on track."

Looking back, she says: "I felt like my little world had been tipped upside down. I had all the support I needed from my family and friends but I needed to do some work myself. Which was another good reason why I moved there [to QB] – without the change you can't have the challenge, and without the challenge you don't get the growth."

And grow she did. Having cast her in a number of lead roles, artistic director Li Cunxin promoted her to soloist in 2017, after her stunning performance as Wendy in Peter Pan. "Mia is blessed with natural ability but she also gives everything of herself to every performance and brings so much character to the roles she dances," he announced at the time. Then, in 2019, he promoted her to senior soloist after he made the surprise decision to cast her in the coveted role of Juliet. Adding to the moment was the fact that her own father was guesting in the role as Juliet's father, Lord Capulet.

Another highlight was being chosen by choreographer Liam Scarlett for the role of Titiana in his *A Midsummer Night's Dream*, which this writer can attest she performed with tender, ethereal radiance.

The lockdown has turned out to be a good chance for Heathcote to have her second ankle fixed. "The pain has been pretty relentless for the last year and a half," she admits, "but I've delayed surgery because I didn't want to miss anything." She is now taking her first tentative steps as the company returns to normal schedule.

If she has been able to come this far on two dodgy ankles, who knows now what she can achieve pain-free?

You can see Heathcote dancing her own choreography with her partner-in-life Victor Estevez as part of the Queensland Ballet's '60 Dancers, 60 Stories' online project. Go to https://www.queenslandballet.com.au/60-dancers-60-stories

Home is ABT

Australian Kiely Groenewegen is lapping up life in the Big Apple.

Kiely Groenewegen in NY

PHOTO: JAMES JIN

WHEN *Dance Australia* last spoke to Kiely Groenewegen, it was in 2018, and she was just two weeks into her second Met season with American Ballet Theatre. This time, two years on, she is still happily dancing with the corps de ballet with ABT, but was talking from home in Melbourne while weathering out the pandemic. ABT began shutting down in March, cancelling plans to tour to Chicago and Abu Dhabi. Australians in NY like Kiely were told by the Australian Government to return home soon after. She was glad to be back with family rather than in her small apartment in NY, but sorry to have be so far away from her adopted company. She was supposed to have taken part in ABT's huge 80th anniversary gala in May – a glittering, celebrity-studded affair. Instead the night was effectively cancelled, though a celebration was streamed on-line.

So what is daily life like for a dancer with one of the world's largest and celebrated ballet companies? "We start at 10 to 10.15, classes run through till 11.45, then 15 minute break," she explains. "Rehearsals are from 12 to 7pm, with an hour's lunch break at about three. During the season you perform as well."

ABT dancers are employed on 36-week contracts. The company has two main seasons a year at the Lincoln Centre in New York – an eight-week season in the Metropolitan Opera House (the Met) in spring and another shorter season in the David H Koch Theatre in autumn. Between home seasons it tours. "We have very long seasons, we love them, we perform eight times a week, and it's so exciting to be in that theatre, but also very draining, because we are not only performing from 7 – 10.30pm, but also running rehearsals for the ballets, and dress rehearsals, at the same time. During the season we also have three to four short shows on Saturday mornings aimed at children, so it can end up being three shows in a day with the matinee."

The main "downtime", is through the summer. Dancers are not paid through the break. Groenewegen seizes the time to travel. "I love it," she says. "I also try to get 'hires' –there are different short projects you can try for, and for which you are paid." One employment option for the dancers during that time is the ABT Incubator, a two-week choreographic program held at the company's Broadway studios, and directed by David Hallberg, the incoming artistic director of the Australian Ballet.

Groenewegen came to ABT from Australia (Westpointe Ballet Academy and Australian Conservatoire of Ballet) via a scholarship to the Royal Ballet School in London in 2013. Before graduating she was offered a spot with American Ballet Theatre Studio Company and moved to New York. She joined the corps de ballet of ABT proper in 2017. Coming directly from the Royal, did she find the technique or style different in the American company?

"It wasn't very different," she says, "but I did find it freeing. ABT aims to give each dancer a personality and a voice so we all feel like ballerinas on stage, regardless if in the corps or dancing a principal role. It makes you appreciate your worth in a different way. Obviously you're trying to look like everyone else in the corps but you can bring your own feeling to it. I'm forever grateful for my Royal Ballet School training but it was nice to be able to find different ways you wanted to move."

ABT consists of about 90 ambitious dancers. Is it difficult being noticed in a company of that size? "They do a good job of making sure you are feeling like you're seen," she replies. "I think that if you do the hard things – push yourself to the front of the class, be eager to take on what they're saying, they do notice. Obviously you don't want to be seen as being too arrogant, standing in front of principal dancers and so on, but there is a balance that you can strike. The directors also have yearly catch-ups with you, schedule a meeting and give you feedback."

Groenewegen has now returned to NY. She expects ABT to resume its normal programming in September.

Dancing for her life

Kellymarie Sullivan called on her love for dance to pull her through a major health crisis.

EVER since Kellie Marie Sullivan she was a little girl in love with images of Anna Pavlova as *The Dying Swan*, she has been obsessed with ballet. Dance has been her life pursuit and passion. Dance has also helped her survive her cancer crisis.

Sullivan lives in Germany, and spent most of her career dancing in Europe. She found her niche in St Gallen, striking up a rapport with artistic director Jens-Peter Urbich, who cast her in many leading roles. She stayed for nine years, then, when the company hired a new director, she moved on to State Theatre Nordhausen in Thuringen in Germany to dance the title role in *Giselle*, followed by a year freelancing in Switzerland. She eventually settled back in Germany at the Mecklenburg State Theatre, Schwerin, where her previous boss at St Gallen had just taken up the reins. As principal dancer she enjoyed being cast in many fascinating roles created for her by some of Europe's most theatrical classical choreographers, such as Tom Schilling, Caeytano Soto Ramierez and Dominique Efstratiou, to name a few. She excelled in dramatic roles such as Victoria in Marc Bogaert's *Dorian Grey* (as the wife, Victoria), *Lysistrata*, *Jeanne d'Arc* and Kassandra in *The Orestia*, for which role she won the Konrad Ekhof Mecklenburgisches Staatstheater Schwerin Gold Medallion Theatre Prize Artistic Award for Young Artists in 2006.

But after a happy and fulfilling 15 years with that company, she was swimming in the sea when she noticed a lump in her left breast. After seeing a doctor, she received the devastating confirmation: she had breast cancer.

"The first question I asked the doctor was, when can I dance?," she says. "He said I would never dance again."

That was not the sort of answer she was prepared to accept. Faced with entirely new, frightening territory, Sullivan brought all the determination and persistence she had developed as a dancer to bear on her recovery.

She underwent an emergency operation, 18 bouts of chemotherapy and 24 bouts of radiotherapy as well as associated hormone and antibody therapy. The treatment started in September, 2016, and finished in January, 2018, with the hormone therapy due to stop in 2022. To make things worse, she suffered a thrombosis in her arm in response to the chemotherapy and had to inject herself with a blood thinning drug twice a day. "That was really gruelling," she admits. All the while, she focused on dance to get her through. "It gave me the discipline and the drive. I would just put on music and dance. It didn't matter how I looked. Every hair on my body was gone, my eyelashes, my long black hair." She watched dance films, she listened to music, she choreographed dances in her head while having the chemo. She turned to her constant idol, Anna Pavlova, and found solace in her images of ethereal beauty and grace.

Once the treatment was finished, Sullivan began her return to dancing with the help of Marie Walton Mahon's Progressive Ballet Technique program. She returned to her company and danced for another year. At the same time, she began to teach for free at a local acrobatic club, and found she was good at it. Her pupils began to show improvement under her guidance. Perhaps here was another outlet for her passion.

Having finished her performance career on her own terms, and now in remission, Sullivan returned to her newfound interest – as "social assistant in child development and dance pedagogue", and has a position in Hamburg. She plunged into her new career with characteristic determination and enthusiasm. "I went straight into child development psychology, from one day to the next – I had no time to think. That was my transition. I'm happy, I'm working in a team, we care about the children." She has found great joy and reward particularly with children with a disability, especially autistic children.

But she hasn't quite finished with performing yet, and once again the her idol, Anna Pavlova, has played a hand. "A dream and motivation for me was a dream to dance *The Swan*", Sullivan says. She is collaborating with an old friend who is studying the famous solo for his studies at the Palucca School in Dresden, and Sullivan might just dance the part as part of his presentation. "It's about death!" she says boldly. "The whole thing is about death!" Kellymarie Sullivan, of all people, can surely be said to know what that means.

As 'Lysistrata', choreographed by Dominique Efstratiou, which she performed in Cyprus and Germany.

PHOTO: SILKE WINKLER

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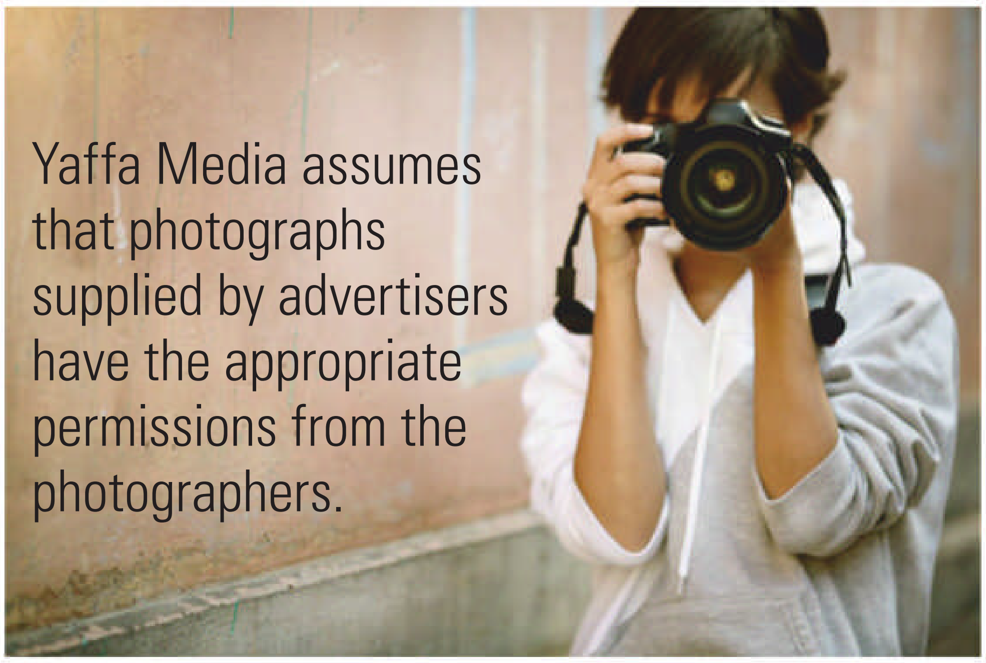
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Coming soon:

Cancel culture and ballet

- Silly stereotypes or grave offences?
- Tracks Dance Company in the tropics
- How syllabus societies navigated the pandemic

Josh Wright

is a creative producer. He was appointed artistic director of Dancehouse in Melbourne in April.

Where were you born?

On Darug country in the Blue Mountains, west of Sydney near Penrith.

What and where did you study?

I studied a Media and Communications degree in theatre, film and dance with honours at UNSW. And a Masters of curation at Sydney University.

Do you have any dance training?

I have been dancing with Body Electric Dance Studios with Jade Duffy here in Melbourne for 11 years. For a 40-year-old, I recognise that's a very late start to my training! Needless to say my talent is 90% enthusiasm and 10% costume.

Where would you say your career path began?

In the nightclubs of Sydney helping curators, and independent artists doing weird stuff. It's where I realised that producing is about love, hustle and relationships.

Do you remember the first dance performance you ever saw?

No … but I DO remember a number of glorious contemporary dance epiphanies. When I saw Lucy Guerin's *Melt* on film, ADT's *HELD*, Sue Healey's *Fine Line Terrain*, Tanja Liedtke's *Twelfth Floor*, Chunky Move's *Glow*, Frances Rings's *Unaipon* for Bangarra Dance Theatre, BalletLab's *Origami* and some inspired works at Performance Space, I fell deeply in love with Australian dance.

What is it about dance that attracts you as a creative producer?

I love working with contemporary dance artists. Their ideas almost always begin with themselves. The familiarity of devising from the body is something we all have an experience of. For me, dance has incredible capacity to communicate ideas with complexity, nuance and abstraction in ways that no other art form can. As a producer – and perhaps contrary to common opinion – I've never met anyone who doesn't love dance. They may not have met their favourite artist or work yet, but it's only one show away.

What has been your most unusual producing gig?

I did a gig at Tate Britain (UK) where I helped produce Martin Creed's *Work No. 850* which required someone to sprint through the 80-metre gallery every 30 seconds for five months. It was impossible.

What has been keeping you busy during the pandemic?

Between wondering what is possible in 2021, I've been writing CovidSafe plans, mopping and sanitising and ensuring Dancehouse studios can be accessed by our artists and teachers as safely as possible. Shout out to all the incredible artists, teachers and dance studio owners who are keeping us moving, sane and connected during COVID-19 – we see you!

> "I've been writing CovidSafe plans, mopping and sanitising and ensuring Dancehouse studios can be accessed as safely as possible."

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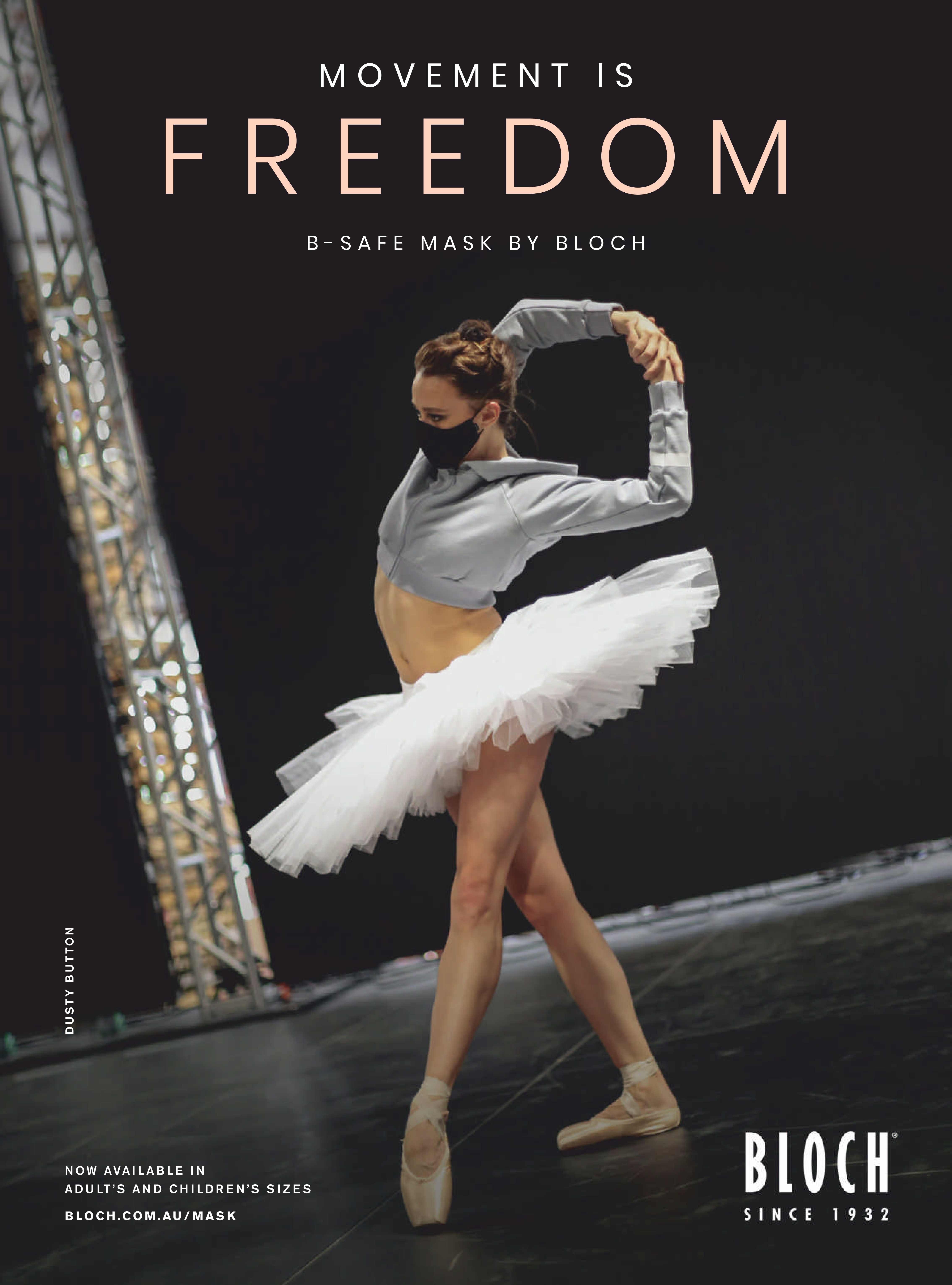
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WELCOME TO THE 2021 FULL-TIME STUDIES GUIDE

There are many exciting options available in full-time dance training, as Michelle Dursun explains.

Photo courtesy Gregor Thieler. Students: Sydney College of Dance.

CHOOSING a dance school can be a very exciting time – full of promise, expectation and possibility. At the same time the process can be quite daunting, with an extensive range of options available in Australia. To ensure that the decision doesn't become too overwhelming, it is important for all involved in the decision-making process to be clear about what they are looking for.

Considerations include the option to move from part-time to full-time training; the range and levels of classes available; the array of syllabus options and dance styles offered; integrated dance and education options; private dance studio training and/or the option to gain an accredited national qualification through a registered training organisation (RTO) as well as higher education training options.

In terms of the different levels and qualifications provided, dance societies and syllabus organisations have their own attainment levels imbedded within each syllabus. On the other hand, accredited training offered through an RTO as well as courses offered by higher education providers are required to meet the rules around complexity, depth of achievement and autonomy as set down by the Australian Qualifications Framework (AQF).

Within this framework, certificate 1 to certificate 4 courses are expected to meet the requirements of AQF Levels 1 to 4; diploma courses correspond with AQF Level 5;

Dance in a wider context

Styles taught: Vestris/ Bournonville, Volkova/Vaganova, RAD, Cecchetti, Graham, Spanish Dance Society
Graduates dancing professionally in Australia, Asia, Europe, North America & UK

Genee Gold medallists
Steven McRae - 2002
Paul Russell - 2009
Aurelian Child de Brocas - 2012
Mia Zanardo - 2019

Genee Silver Medallist
Brayden Gallucci 2016

Prix de Lausanne
Winner
Steven McRae 2003

Finalists
Paul Russell 2007
Brayden Gallucci 2016
Jessi Seymour 2017

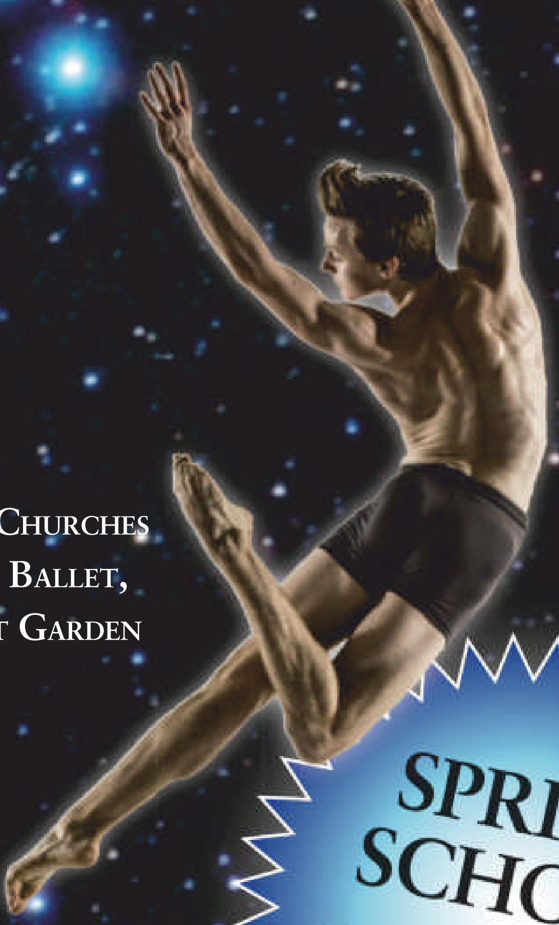
Sydney Eisteddfod 2017
Classical Ballet Scholarship
outright winner
Jessi Seymour

Brayden Gallucci
Genee Silver Medallist 2016,
Full contract with Royal
Ballet, Covent Garden
February 2020

Steven McRae
Genée Gold 2002
Prix de Lausanne
winner 2003, Principal
Artist Royal Ballet
Covent Garden.

Mia Zanardo 16yrs
Winner Gold Medal, RAD
Genee International Ballet
Competition - Toronto,
Canada 2019
Winner NSW Cecchetti Medal
(silver section) 2019
Finalist Asian Grand Prix,
Hong Kong 2019
Winner Australasian
Ballet and Contemporary
Scholarship January 2020

Harry Churches
Royal Ballet,
Covent Garden



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advanced diplomas and associate degrees must meet the requirements of AQF Level 6 and bachelor's degrees Level 7. Further qualifications levels beyond a degree each have their own level leading up to doctoral degrees at Level 10.

Within Australia the range of training options include:

- Private dance schools with experienced and skilled teachers who offer specialised training with a graded syllabus and examinations, geared towards incremental improvement and refinement of skills, technique and artistry over time. Some studios take students as young as three years of age and continue to train them as they progress through the syllabus levels for 10 or more years. Some private dance studios also offer the option of transitioning from part-time to full-time training, with students completing school studies through distance education or other programs as they progress.
- Some private dance studios which are also registered training organisations (RTO's) and offer a combination of a recognised dance syllabus (such as Royal Academy of Dance) as well as nationally accredited training at certificate, diploma or advanced diploma levels.
- Private or public RTO's that offer training across a range of dance and performance areas including Elite Dance, Musical Theatre, Dance Teaching and Management, Community Dance, Theatre and Events -– often over a shorter period of time (for example over one or two years).
- Tertiary and Higher Education Institutions that offer higher level qualifications from Diplomas through to Advanced Diplomas, Degrees, Graduate Diplomas, Masters and Doctorates.
- When weighing up the options, there are some important things to consider to ensure the best fit for a dancer:
- Opportunities for growth and development
- Choose a school that offers good progression and extension opportunities, across a range of dance styles.

Alumni success stories

- Everyone loves a success story – but these stories are the result of many hours of dedicated training, coaching and hard work of both the dancer and the teachers behind the scenes. Alumni successes are inspiring but also provide valuable insight into the quality of the training and expertise of the teachers.
- Teachers' qualifications and experience
- Research the background, experience and qualifications of the teaching team. Many teachers have worked for many years to obtain their dance qualification. They might have great performance experience. But most importantly, you are looking for their passion and commitment to developing the next generation of dancers.

Photo courtesy Gregor Thieler; students: Sydney College of Dance.

> "You can often get a feel for the culture of a school by meeting and talking with current students or by asking to visit the premises.

Types of accreditation

- Look at whether the option to gain national accredited qualifications in addition to the qualifications from the syllabus organisation is available. Many full-time dance schools recognise levels of achievement within their specific syllabus, for example, ballet students will progress through achievement levels within their Comdance, ATOD, ADV, Royal Academy of Dance, Vaganova or Cecchetti syllabus, while some schools also provide the additional opportunity to gain a nationally recognised qualification such as a Diploma of Dance (Elite Performance) if the school is accredited as a RTO.
- Pre-requisites, fees and audition requirements
- Make sure you know what you have to pay, what level is required for entry and whether you have to audition.
- The fit, feel and culture of the school
- It is essential that young dancers feel welcome, included and encouraged on their learning journey. You can often get a feel for the culture of a school by meeting and talking with current students and parents or by asking to visit and tour the premises.

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Auditions

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10192NAT Certificate II in Performing Arts in schools program
10293NAT Certificate IV in Performing Arts

Academy of Dance and Musical Theatre

1/433 Wondall Road TINGALPA QLD 4173
P: 0416 247 220
E: lyn@thetheatrefactory.com.au and lyn@admt.com.au
W: www.thetheatrefactory.com.au and www.admt.com.au

COURSES
CUA50113 Diploma of Dance (Elite Performance).
CUA50213 Diploma of Musical Theatre.
CUA40313 Certificate IV Dance Teaching and Management.
CUA30113 Certificate III in Dance
CUA40113 Certificate IV in Dance.

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AMPA offers the only performance-based dance degree in Sydney and caters for advanced students in all genres from Ballet to Ballroom, Jazz to Tap, Lyrical to Latin. Our practical classes in major genres are supported by studies in Performance Psychology, Choreography, Production, Body Science and Dance History with electives available in Singing, Drama and Musicianship. Graduates from this course have been successful in securing positions in Dance and Music Theatre companies, Performing Arts administration and television productions. Some choose to travel the world as professional dancers on cruise ships and in theme parks, while others have chosen to pursue further study in Production or Teaching. Each student is carefully nurtured and advised so that every dancer is successful in reaching their full potential in the area that best suits their skills and interests. If dance is your career choice then this is the course for you.

COURSES
Associate Degree of Dance.
Bachelor of Dance.

Practical dance classes per week: Practical classes are taught by industry professionals and highly qualified teachers who are specialists in their field. Students are allocated to classes specific to their level and are trained in a variety of genres in order to maximise their career options. Additional classes are provided according to the student's chosen genre of specialisation.

Pre-requisites/entry requirements: In order to be accepted into the course students should be able to demonstrate an advanced level of skill in their genre of choice. If under 21 years of age applicants must have completed their high school education or equivalent. Mature age and experienced dancers are encouraged to enrol to continue in their dance development and have access to this very valuable tertiary qualification.

Main teachers: AMPA's Head of Dance, Dr Adele Hyland AM, has had fifty years of experience in the Dance industry. She is assisted by a highly qualified team of lecturers and industry professionals.

Audition date:
Audition is by appointment.

ACPA - Australian Company of Performing Arts

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COURSES
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Our own Jason Massey and Rachelle Silsby performing in a piece created by AMPA graduates. [Academy of Music and Performing Arts (AMPA)]

PHOTOGRAPHER: WENNY TAN

Winner Gold Medal RAD Genee International Ballet Competition 2019 Winner Ballet and Contemporary Australasian Competition 2020 Mia will be taking up a place at the School of Hamburg John Neumeier Sept 20 [Alegria Dance]

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alegriadance@bigpond.com.au
W: www.alegria.com.au

Alegria successfully prepares full-time students for professional careers in classical and contemporary dance. In recent years, all Alegria graduates have been placed in prestigious company schools and companies in Australia, New Zealand, UK, USA, Europe, South Africa and Asia. Only students judged to be capable of a future professional career in dance are accepted on the full-time course. The maximum number of students on the course is 18. They are trained in a strong, pure classical ballet technique, as well as in Martha Graham contemporary, jazz and Spanish classical, regional and flamenco styles. Students are nurtured and coached to find and develop their own personality as dancers and as whole human beings.

Alegria also offers two one-year part-time teacher's courses (Intermediate and Advanced Teachers).

COURSES

Many full-time students complete their academic schooling by distance education. Alegria encourages them to study diligently and allows time off when required around examinations and major assignments. Alegria students regularly top their class in academic subjects.

Main subjects: Practical – Classical ballet technique (open class), repertoire, pas de deux, RAD, Cecchetti, Spanish Dance Society syllabi, contemporary and jazz. Theory – Dance history, dance music, sports psychology, and analysis and composition.

Practical dance classes per week: Classical ballet technique 13.5 hours; coaching 3 hours; repertoire 2.5 hours; pas de deux 1.5 hours; RAD 4.5 hours; Cecchetti 3 hours; spanish dancing 1-2 hours; contemporary 4.5 hours; jazz 1.5 hours.

Contact hours per day: Average daily 7 contact hours (Monday to Saturday).

Pre-requisites/entry requirements: In consultation with Alegria's main ballet and contemporary teachers, the principals consider whether applicants have a realistic prospect of a professional career in classical or contemporary dance.

Main teachers: Hilary Kaplan and Archibald McKenzie (principals), Joshua Consandine, Damien Grima, Christine Keith, Penny Martin, Paul Saliba. Guest teachers: Brian Lynch, Adam Blyde, Adrian Burnett, Catherine Goss and Daniel Savetta.

Audition date: Auditions are by appointment. The applicant will usually attend one or two days full-time, take part in a holiday school, or forward a DVD. Applications are accepted all year round, with major intakes in February and August.

Audition requirements: Students auditioning need to supply their personal details, that is, their height, age, levels achieved in classical dancing and other dance genres. The audition is by appointment and the criterion for admission is the view of the principals that the student is capable of achieving a career in professional dance.

Fees: Available on application.

Scholarships or subsidies: Available, based on need and merit.

Possible career options: We have successfully placed all graduates in reputable classical and contemporary company schools or help them attain professional traineeships both nationally and internationally.

amanda bollinger
dance academy

Amanda Bollinger Dance Academy

9/46 Smith Street,
SOUTHPORT QLD 4215
P: 07 5591 7027
E: info@vaganova.com.au
W: www.vaganova.com.au

The Amanda Bollinger Dance Academy (ABDA) offers elite training in classical ballet, providing talented dance students with the necessary coaching and performance experience to pursue a career in Classical Ballet or Contemporary Dance.

All students are trained in the Vaganova method of classical ballet, renowned for its strength, placement, artistry, and harmonious coordination of the body. ABDA offers a range

Dancer: Kaela Tapper [Amanda Bollinger Dance Academy]

PHOTOGRAPHER: STEPHAN BOLLINGER

of specialised training programs from an in-house Tiny Tots Program and After-School Junior Elite Programs to a Half-Day Program for 12-13 year olds and a comprehensive Full-Time Program for students from 14 years. The careful training and nurturing of each child to achieve their individual goals is paramount at ABDA.

ABDA graduates have been accepted into prestigious ballet and contemporary schools all around the world, including: the Royal Ballet School London, John Cranko Ballet School Stuttgart, San Francisco Ballet School, Junior Company of the Kirov Academy of Ballet Washington DC, Joffrey Studio Company, Dutch National Ballet Academy, Tanzakademie Zurich, Australian Ballet School, New Zealand School of Dance, Rambert Ballet School, London Contemporary Ballet School, School of Contemporary Dancers Winnipeg, École Superieure de Danse de Marseille France, Royal Conservatory of the Hague, San Francisco Ballet School, Rudra Bejart Ballet School Lausanne, Palucca University of Dance Dresden, European School of Ballet and Royal Ballet School of Antwerp.

COURSES

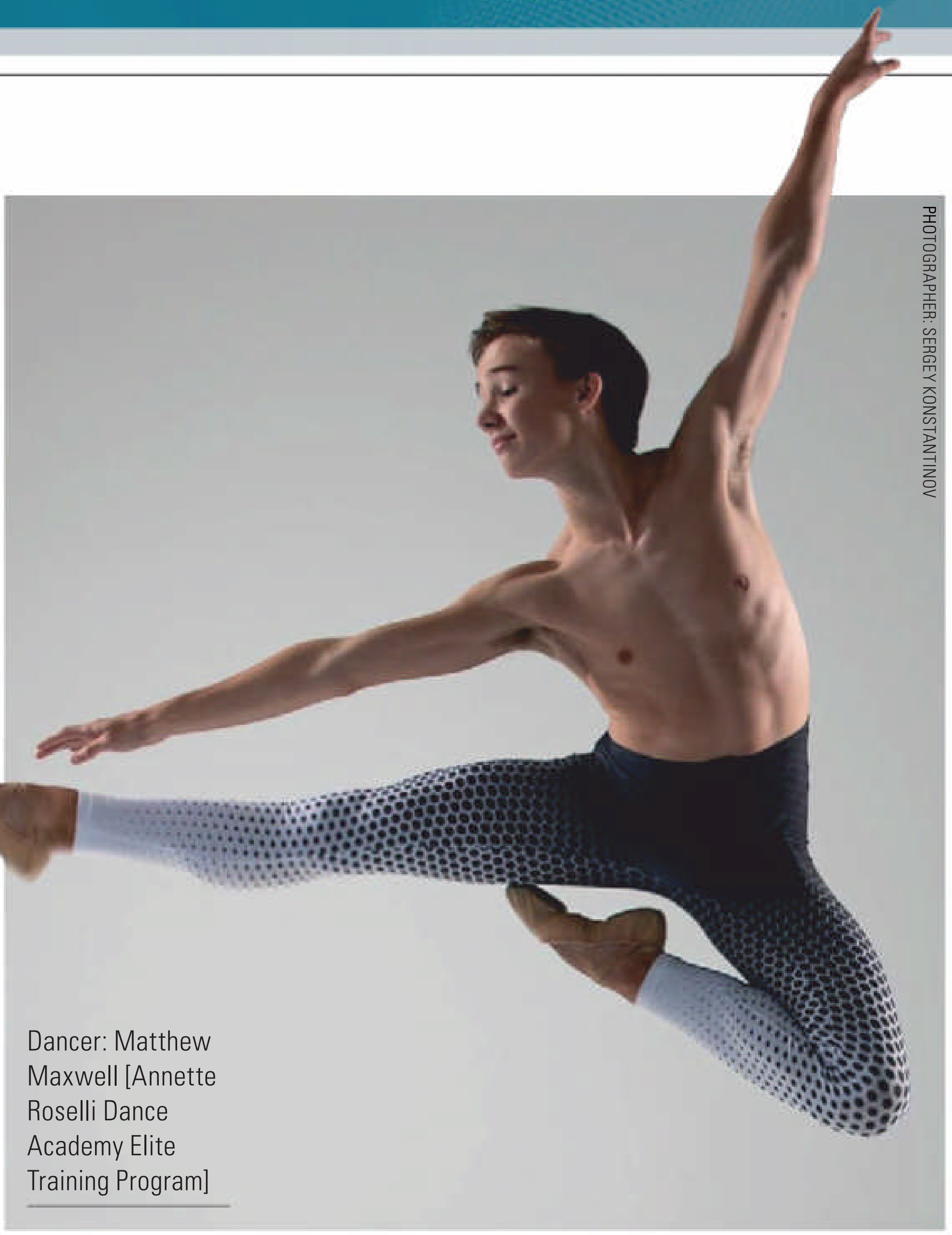
Full-Time Program: designed for talented and dedicated students from 13 years of age. Within 2-3 years, these dancers are given the extensive training and preparation required to join a renowned classical or contemporary dance institution overseas. Full-time students gain a CUA30113 Certificate III in Dance, and/or CUA40113 Certificate IV in Dance in partnership with Empowerdance RTO 40397.

Half-Day Program: for 12-13 year old students. Specialised coaching classes in classical ballet are provided in addition to the evening classes, allowing a smooth transition into the full-time program. These classes are recognised as an alternative to sport at the dancers academic school and are tailored around each students' schedule. Certificate II or III in Dance is completed as part of the Half Day Program. Half-Day students can complete a CUA20113 Certificate II in Dancein partnership with Empowerdance RTO 40397.

Main subjects: Classical ballet (Vaganova, 'Ballet Conservatoire' syllabus and open classes), pointe, repertoire, pas de deux, contemporary, jazz, character dance (ICDS syllabus), composition, improvisation, body conditioning (including yoga, cardio and pilates).

Practical dance classes per week: Full-time Program: 28-30 hours per week. Half-Day Program: up to 20 hours per week.

Pre-requisites/entry requirements: Physical and mental aptitude for classical ballet or contemporary dance. All Full-Time applicants must have previous ballet training at an advanced level. Entry is by private or DVD audition only.


PHOTOGRAPHER: SERGEY KONSTANTINOV

Dancer: Matthew Maxwell [Annette Roselli Dance Academy Elite Training Program]

Main teachers: Amanda Bollinger, Amanda Lawford, Guy Wheatstone, Layla Burgess, Kate Joubert, Ariane Murray, Mary Bertossa, RAW Dance Company teachers (Jazz), Amy Donnelly, Riannon McLean, Richard Causer, guest teachers and choreographers including: Stacey McCallum, Joseph Aitken, Aaron Shaw, Wim Broeckx, Adam Blanch, Lana Jones.

Audition date: By appointment only.

Scholarships or subsidies: ABDA has a limited number of scholarships available for particularly talented and dedicated students. Distance Education fees are subsidised through the Cairns School of Distance Education.

Possible career options: Full-time students are encouraged to audition for large training institutions attached to companies in Australia and overseas.

Angus & Lucinda's Academie de Danse

Unit2, 63-69 Kirkham Road
BOWRAL NSW 2576
P: 0414 616 105
E: admin@angusandlucinda.com.au
W: www.angusandlucinda.com.au
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COURSES

Diploma of Dance (Elite Performance)
Advanced of Dance (Elite Performance)

ANNETTE ROSELLI
DANCE
ACADEMY

Annette Roselli Dance Academy Elite Training Program

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W: www.annetteroselliballet.com.au

"Dedicated to providing exceptional training for the aspiring dancer"

The Annette Roselli Dance Academy's Elite Training Program (level 1-3 full-time and part-time) along with the Junior Excellence Program have been developed with the aim to nurture, support and train talented and promising young dancers in classical ballet. The intake for the program is limited to ensure students are fully supported and receive individual attention.

The dedicated faculty of experienced and hand picked teachers are committed to developing and preparing each student for a career in classical ballet. The professional tuition is provided in a supportive and encouraging environment offering positive reinforcement and promoting confidence in each student. Students are encouraged to work hard, set individual goals and maintain a high standard of dedication to dance. The program offers students the opportunity to continue their academic studies through distance education. Academic tutors are in attendance to assist and supervise at daily sessions and the Distance Education coordinator supervises academic examinations. State of the Art Facilities include three large modern studios with Harlequin sprung floors, Harlequin dance vinyl, air-conditioning, student kitchen facilities, locker facilities and school room.

COURSES

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Elite Training Program Levels 1-3.

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Main subjects: Classical, pointe, repertoire, eisteddfod and solo coaching, character, contemporary, jazz, stretching, body conditioning and pilates, progressing ballet technique.

Practical dance classes per week: 20+

Contact hours per day: 7 to 8 hours per day, including minimum 2 to 3 hours of academic studies.

Pre-requisites/entry requirements: Candidates are selected on the basis of their suitability for vocational classical ballet training. Successful applicants will have demonstrated the physical characteristics and a level of dance ability that is considered appropriate by the director for entry into the ARDA Elite Training Program.

Entry is by audition in October or by private audition.

Main teachers: Jane Devine, Tracey Carrodus, Lisa Edwards, Teagan Lowe, Paul Boyd, Miranda Zeller, Kym Stokes, Natascia Papini, Annette Roselli, Helen Brennen, Patricia Meenan.

Audition date: 2021 enrolments: Auditions Sunday 11 October, 2020 for the Elite Training Program and the part-time Junior Excellence Program.

Private audition by appointment.

Audition requirements: Potential candidates are required to bring pointe shoes and brief resume.

Fees: By application.

Scholarships or subsidies: Yes, for exceptional students - by application.

Possible career options: Full time professional dancer.

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Amelia Townsend

Corps de ballet, Royal Ballet, London

AMELIA Townsend first trained at her mother's dance studio, Annette Roselli Dance Academy, in Brisbane. She loved learning almost every style of dance as well as rhythmic gymnastics. As she progressed to full-time dance, however, "I knew I could no longer dedicate myself to everything as well as make my dream of becoming a professional ballet dancer come true," she says. "(I think I was exhausting my parents, trying to keep up with all my activities!) Ballet then became my primary focus as well as contemporary. Of course, during my studies I also tried to keep up various other styles of dance because I believe being versatile as a dancer is important." She auditioned successfully for the Australian Ballet School and left home for Melbourne. Then, at the age of 16, she was accepted into the Royal Ballet School (RBS) in London. She moved again, and graduated three years later.

As part of the final year curriculum of the RBS, students are prepared for auditions and company experience. There is no final audition for the Royal Ballet; instead, the company's director and other staff watch the yearly assessments. Amelia was offered a position with the Royal Ballet four months into her final year.

She is now happily thriving in the company. She describes her daily schedule.

"A normal day begins around 10:30am," she says. "If there is a performance that night we will finish at 10:30pm and if there is no show we usually finish at 6:30pm. As we do many productions throughout the season there is never a dull moment and we are always working to the next show. We often rehearse many different ballets at the same time and not just the next upcoming one. It's definitely not an easy life but it is very exciting. I've been so grateful to work with so many talented and brilliant people throughout my time at the Royal Ballet."

She admits, however, that during her full-time studies she did have her bad days. "I would be dishonest if I said I'd never thought about giving up when going through a challenging time. I think that is what I find so inspiring about dancers, especially the colleagues I work with. The ability to push through even when you're too tired to get out of bed in the morning: these are the moments that make you not only a stronger dancer but a stronger person in everyday life. Deep down I know how much I love it and how much I would miss this life if I didn't push through it."

What is one of the main life lessons she gained from full-time studies?

"Discipline and structure," she replies. "Even if I didn't become a professional dancer I believe having these skills is important for everyone in life. I think many people are purely focused on getting a job. That is important, but we often forget how many valuable lessons will stay with us, even after our career is over. It is a valuable lesson, dancer or not, to be able to get up every morning, start fresh and work towards your goals."

She still nominates her RBS graduation performance as her career highlight. "It was a feeling I cannot describe," she remembers, "– knowing how hard I had worked for the past 14 years and realising that it was all over. I was proud of what I had pushed through and was so excited for the next part of my journey. I remember it hit me during our final section in the grand defile at the Royal Opera House. My friends and I cried the whole way through it. Definitely a moment I won't forget!"

PHOTOGRAPHER: SERGEY KONSTANTINOV

The Australian Ballet School performs Sketch Tone by Richard House.

Arête Academy of Arts

10/197 Murarrie Road MURARRIE QLD
P: 07 3890 8728
E: enquiries@aretearts.com.au
W: www.aretearts.com.au

COURSES

Dance qualifications at Arete Arts are your doorway to success.

If you want to be professional dancer, a professional dance teacher or studio manager, this is where you need to be. When you can do something you love, and were born to do every day and make a living from that, then you will really experience success and happiness.

Arête Arts have the support of an RTO (Auspice Partner to ATOD #31624). Courses studied include Certificate I to Advanced Diploma in Dance, and teaching qualifications Certificate III in Assistant Dance Teaching to Diploma of Dance Teaching and Management. Support is given to full-time students who are studying their high school certificate.

Part-Time and Full-Time options are available and taught by qualified and experienced teachers. Partnership with ATOD.

Associated Studios Australia

75 Weston Street, BRUNSWICK VIC 3056
P: 0429 222 869
E: info@associatedstudios.com.au
W: www.associatedstudios.com.au

COURSES

2 year Triple Threat Musical Theatre Course (Full-time)

1 year British Diploma in Musical Theatre (Full-time)

1 year Foundation Musical Theatre Course (Full-time)

1 year Advanced Musical Theatre Course (Part-time)

Masterclass & Workshops

Atelier Australia

MUDGEERABA QLD
P: 0408 077 865
E: atelieraustralia@hotmail.com

COURSES

Full-time and part-time programs tailored to each individual student upon audition. Includes Royal Academy of Dance exam training, coaching for international and local competitions and job placement when students are ready.

Academic studies: Students complete their schooling through the Cairns School of Distance Education or home schooling.

The Australian Ballet School

The Australian Ballet School

2 Kavanagh Street,
SOUTHBANK VIC 3006
P: 03 9669 2807
E: ask@australianballetschool.com.au
W: www.australianballetschool.com.au

The Australian Ballet School (ABS) is the national centre for elite vocational dance training. As providers of a unique, professional dance-training program, the ABS nurtures and encourages the internationally recognised qualities of Australian dancers. The ABS offers training for students from all over Australia and overseas, producing dancers possessing a strong classical technique with a great emphasis on artistry, purity of line, coordination and a quality of movement, free of any stylistic mannerisms. Full-time training commences at Level 4 with fully integrated academic studies and accredited courses from Level 5.

COURSES

Accredited Courses

The ABS is a NVR RTO (provider code 3132, CRICOS code 00253A) offering the following, accredited courses:

DIPLOMA OF DANCE - ELITE PERFORMANCE (CUA50113).
Levels 5 & 6 (2 year course).

ADVANCED DIPLOMA OF DANCE - ELITE PERFORMANCE (CUA60113).
Level 7 (1 year course).

GRADUATE DIPLOMA IN CLASSICAL BALLET (10296NAT)
Level 8 (1 year course).

GRADUATE DIPLOMA OF ELITE DANCE INSTRUCTION (TEACHER'S COURSE) (10689NAT).
(2 years full-time, part-time may be available).

Main subjects: Diploma of Dance (Elite Performance) CUA50113
Time: 2 years (Levels 5 and 6)
Aims: To encourage the special qualities of Australian dancers including youthful freshness, expressiveness, athleticism, musicality and strong technique.
Subjects: Various subjects supporting the technical training and artistic development of the student. In addition Music, Performance Psychology, Nutrition, Cultural Studies and VCASS Academic Programme.
Performance opportunities: May include the following at Arts Centre Melbourne: Morning Melodies; Showcase; End of year performance.

Advanced Diploma of Dance (Elite Performance) CUA60113
Time: 1 year (Level 7)
Aims: To produce graduates of the highest calibre who are capable of integrating effortlessly into The Australian Ballet and top professional dance companies in Australia and around the world.
Subjects: Various subjects encompassing Technical Training, Artistic Development and Academic Subjects through VCASS.
Performance opportunities: May include Morning Melodies; Showcase; End of year performance.

Graduate Diploma in Classical Ballet 10296NAT
Time: 1 year (Level 8)
Aims: To prepare students for the dance profession at a virtuoso level by refining their dance technique and developing their professional skills through career development activities and performances.
Subjects: Various subjects encompassing Dance Technique, Professional Skills Development and Performance.
Performance opportunities: May include Morning Melodies; September Showcase; End of year performance. The Australian Ballet Regional Tour - the highest quality productions are taken to regional areas around Australia for approximately six weeks every year.

Graduate Diploma of Elite Dance Instruction (Teacher Training) 10689NAT
Time: 2 years full time (generally delivered part-time over an extended duration)
Aims: To prepare individuals who have elite level dance skills and experience, to work as teachers at the elite professional level.
We train the professional dancer with the appropriate attitude and aptitude in the methodology of vocational dance training, based on an eight level system derived from the Vaganova method. The target group for the course is by nature very specific, therefore the number of course participants at any one time will be small. In order to deliver the course to the highest standard, the small cohort of trainees allows the delivery of the course to be structured as a mentor-model adapted to the individual needs of participants.
Subjects: Classical Ballet Pedagogy Professional Development Training and Practicum. Units delivered are: develop a multi-level training program for elite dance students; plan, deliver and assess dance at an elite level; design and implement an individual professional development plan in dance teaching; design and implement an individual professional development plan in dance teaching; foster the health and well-being of elite dance students; provide coaching to elite dance students; select and apply music for dance exercises; and Implement and monitor WHS policies, procedures and programs
Contact hours per day: Level 4 (non-accredited course) approximately

4 hours per day plus academic.
Levels 5 – 8 (accredited courses) from approximately 4 hours (plus academic) to 7 hours per day.
The Graduate Diploma of Elite Dance Instruction is delivered over two years full-time with course participants studying for 35 weeks per year.

Pre-requisites/entry requirements: Entry into all ABS Levels (After School Programme L1-3 and Full-Time Programme L4-8) is by audition only. Generally, entry to the Graduate Diploma of Elite Dance Instruction (GDEDI) will be available to applicants who can demonstrate evidence of a minimum of three years experience as a professional dancer with a high-profile company and the attitude and aptitude appropriate to a vocational dance teacher. Intending applicants will be required to participate in an interview process and provide a portfolio that addresses specific selection criteria. Course numbers are limited, but applications and intake may be at any time.

Main teachers: Lisa Pavane (Director), Sheryl Bates (Executive Head of Teacher Training), Megan Connelly, Simon Dow, Jiayin Du, Katrina Edwards, Christine Howard, Michela Kirkaldie, Irina Konstantinova, Sergey Konstantinov, Sabrina Lenzi, Kirsty Martin, Joanne Michel, Sakis Michelis, Andrew Murphy, Christine Vavladellis, Lynette Wills, Margaret Wilson.

Audition date: Digital auditions are now open: Refer to website www.australianballetschool.com.au/pages/auditions

Audition requirements: Refer to website www.australianballetschool.com.au/pages/auditions

Fees: After School, Full-Time and Boarding fee schedule for 2020 visit www.australianballetschool.com.au/pages/fees

Scholarships or subsidies: A number of bursaries are awarded each year on grounds of financial need. Bursary applications are treated in confidence and allocation of funds depends on the number of applicants and funds available. There are several merit and criteria based scholarships offered to students. Applications for these scholarships are received as part of the Bursary applications process and are awarded at the discretion of the School's director. There are generally two monetary, merit-based Awards for Excellence per year level for Levels 2–7. These year-level awards are announced at the end of each year and are credited to fees for the following year. The School also holds a Scholarship Awards event for external students with supreme prizes of one year's training.

Possible career options: The Australian Ballet School's eight level programme aims to produce graduates of the highest calibre who are capable of integrating effortlessly into The Australian Ballet and top professional dance companies in Australia and around the world. The training programme nurtures and encourages the special qualities of Australian dancers, which have been internationally recognised and acclaimed for many years. These qualities include youthful freshness, expressiveness and the joy of dancing; combined with athleticism, a natural dramatic ability, musicality and a strong technique. The Australian Ballet School Training Programme produces dancers of a strong classical technique with a great emphasis on artistry, purity of line, coordination and a quality of movement, which is free of any stylistic mannerisms.

Anna Pallister
[Classical Ballet 121]

PHOTOGRAPHER: MATT JENSEN

Australian College of Physical Education (ACPE)

10 Parkview Drive, Sydney Olympic Park SYDNEY NSW
P: 1300 302 867
E: Newstudents@acpe.edu.au
W: www.acpe.edu.au

COURSES
Bachelor of Dance Education
(4 years full time or part time equivalent)
Bachelor of Dance Practice
(3 years full time or part time equivalent)
Bachelor of Health Science (Dance)
(3 years full time or part time equivalent)

Ballet Theatre Australia

295 Bank Street
SOUTH MELBOURNE VIC 3205
P: 0487 008 599
E: admin@ballettheatreaustralia.com
W: www.ballettheatreaustralia.com

COURSES
Full-time Pre-Professional Program for students aged 15-19 years.
Full-time Junior Program for students aged 13-15 years.
Students study via Distance Education Centre Victoria which is a Victorian Government P-12 school. This personalised learning ensures students have access to the highest quality flexible education.

Brent Street

Building 101, 122 Lang Road,
The Entertainment Quarter,
MOORE PARK NSW 2021
P: 1300 013 708
E: Mitchell@brentstreet.com.au
W: www.brentstreet.com.au

COURSES
CUA40113: Cert IV in Dance - Brent Street on the Gold Coast
Brent Street Academy (Year 9-12)
Brent Street Academy + CUA40113 Cert IV in Dance (students must be going in to Year 11 in 2019, course is split over Year 11 & 12)
CUA50113 Diploma of Dance (Elite Performance) Focusing on Performing Arts
CUA50113 Diploma of Dance (Elite Performance) Focusing on Contemporary
CUA50213 Diploma of Musical Theatre

Classical Ballet 121

Level 2, 575 Pacific Highway
ST LEONARDS NSW 2065
P: 0451 953 768
E: admin@classicalballet121.com
W: www.classicalballet121.com

Classical Ballet 121 resides a short walk from St Leonard's station. Director Gillian Revie, former ballerina with The Royal Ballet, guest teacher for the Royal Ballet School, guest artist with The Australian Ballet and Patron of bbodance offers personal guidance and equal attention to every student. In addition to the rigorous world class ballet training, focus is given to physical and mental wellbeing. Our dedicated team of teachers (see biogs on website) nurture confident individuals who understand their strengths and limitations which leads to positive and realistic decision making for their futures. CB121 is a young school passionately committed to helping students secure positions in National and International Companies, Universities and Vocational Schools. Gillian has helped students secure places at Royal New Zealand Ballet Company, Royal Ballet School, English National Ballet School, Houston Ballet Academy, JKO New York, Joffrey Chicago, Mannheim, ESB, Royal Winnipeg, Dutch National, Central, Elmhurst, QPAC, WAAPA, Trinity Laban, Ajkun Ballet Theatre and VSB. 100% of all RAD examinations have passed with distinction and we have had finalists in the Alana Haines, YAGP and Genee.

amanda bollinger dance academy

Russian
Vaganova
Method

Full-Time
Part-Time

Acceptance
by Audition only

QUEENSLAND'S
ELITE BALLET
ACADEMY

Students selected for
Prix de Lausanne & YAGP Finals

Graduates accepted into
international ballet schools
& companies

Amanda Bollinger Dance Academy
Southport Gold Coast Queensland
www.vaganova.com.au

Pictured: Kaela Tapper (14) YAGP 2020 Scholarship winner Photo: Stephan Bollinger

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danceworks
SYDNEY

Full-time Program

Part Full-time Program
in conjunction with
Australian Performing Arts Grammar School

Certificate IV Dance (Elite Performance)

www.danceworkssydney.com.au | www.apgs.nsw.edu.au

AUSTRALIAN
PERFORMING ARTS
GRAMMAR SCHOOL

One-to-one auditions and appraisals

**ONLINE OR IN-STUDIO
WITH GILLY REVIE**

At Classical Ballet 121, we remain committed to maintaining small class numbers in our full time training to ensure that each student receives the personal guidance and space they need to learn and excel.

Now is your opportunity to discover your full potential. We are offering one-to-one auditions and appraisals with Gilly Revie, either online or in-studio.
Email us to find out how **info@classicalballet121.com**

Classical Ballet 121

Caleb Durbin

Corps de Ballet, Houston Ballet, US

Where did you undertake your full-time training?
National College of Dance, Newcastle

What level of education had you attained before beginning your full-time training?
Year 10 at school and Advanced 2 RAD.

Did you change your mind or have a change of attitude about your career goals while you were studying?
My goals did not change – I had always wanted to join a major ballet company. However, I discovered many more options for ballet companies that I had not previously considered. This was through the mentorship of teachers and through attending international competitions and events.

I found it important to have that goal in front of me while I was training, as something to push towards.

What was one of the main life lessons you gained from full-time studies?
The importance of hard work. Ballet is hard. Being good at ballet takes a lot of hard work; more importantly, it takes hard work when no one is watching. I always found that I improved the most when I was practising alone. I would spend time working by myself in a studio to apply the corrections given to me in class. It really helped me improve.

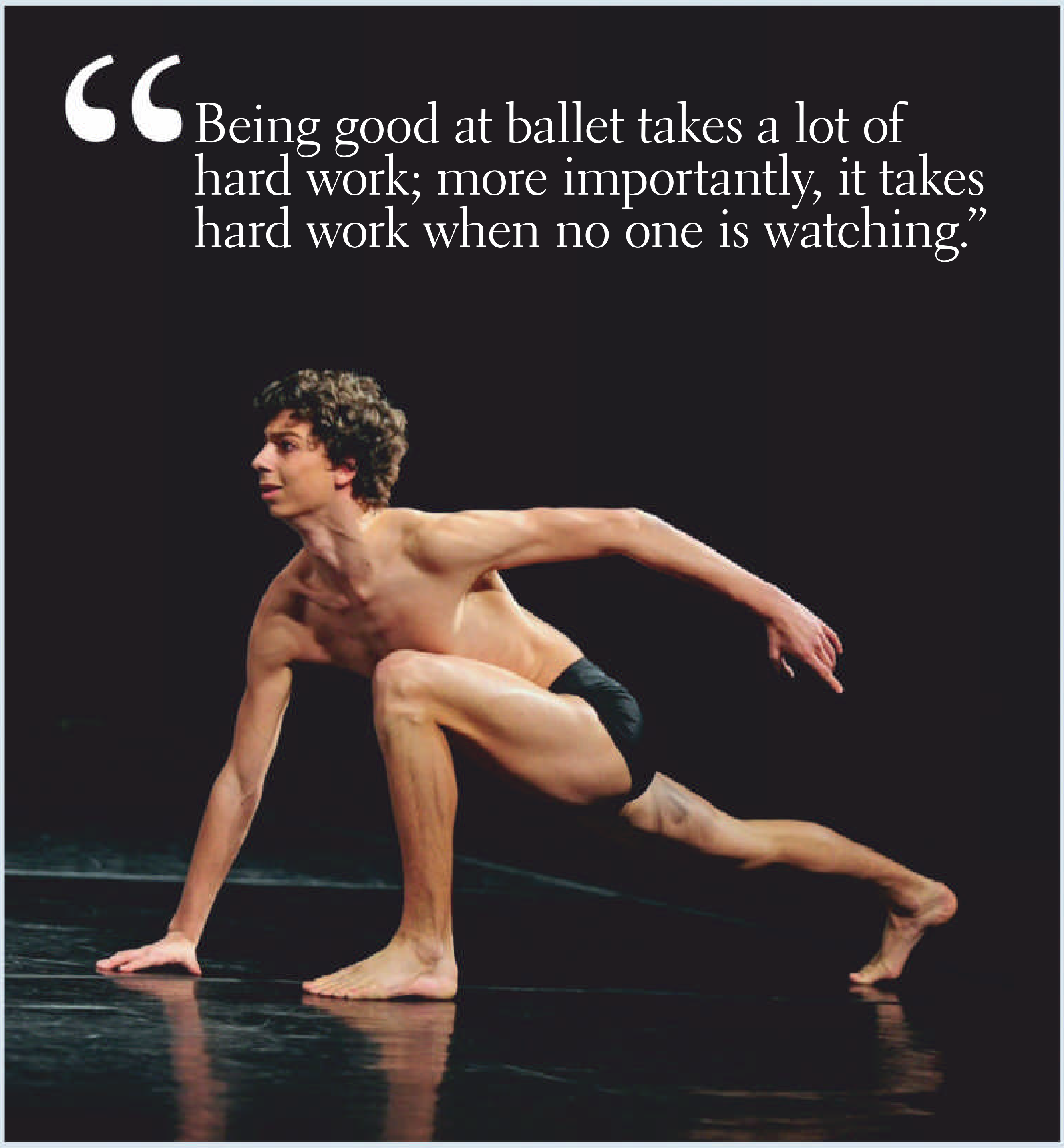
What is your best memory of your studies?
My best memories are of performing on stage, either in concerts or competitions. The teamwork and comradery of performing with fellow dancers was always memorable. Competing in the jazz group finals at Sydney Eisteddfod was one of my favourite memories, combined with competing in the McDonald's Ballet Scholarship finals on the same night.

How quickly did you gain a professional position after graduation?
After leaving the National College of Dance, I went directly to train with Houston Ballet's junior company. After one year, I was promoted to Houston Ballet's main company.

Tell us a little about your present job.
I participate in all of Houston Ballet's productions of full-length classical ballets and mixed repertory programs. We perform about 100 shows per year at our home theatre in Houston with occasional tours to domestic or international locations.

What do you know now that you wish you'd known when you were a student?
I wish I had known more about the ballet world. While I was training I didn't know much about any ballet companies or international ballet schools. In Australia we are so far away and isolated that often it is hard to hear about opportunities around the world. I am happy where I am now, but I definitely could have done more research and asked more questions of those dancers who had gone overseas before me.

Caleb Durbin: learnt the benefits of practising alone.



> "Being good at ballet takes a lot of hard work; more importantly, it takes hard work when no one is watching."

PHOTO: XXXXXXXXXX

COURSES

Our Part time program is for students who wish to transition towards full time training. Bespoke programs can be tailor made around schooling, other dance commitments or activities, any amount of half or full days within the full time timetable can be arranged.

Our Classical Ballet 121 Rehabilitation Program runs alongside the Full Time Program and caters for students with injuries who wish to return to full training stronger and fitter than ever. The program includes In-House Physio/ Individualised Rehab management/ Structured Load Monitoring/Personal Mentor and Coach/ Private Reformer Classes/Team Communication/Safe Practise.

The Classical Ballet 121 Full Time Program is for talented students aged 13-18. Applicants are accepted into the school by audition and are placed in levels according to their ability. Classes begin at 8.30am and finish at 3.30pm Monday–Friday to avoid burnout and to give time for academics. The length of this course all depends on the individual. With our flexible structure, students are encouraged to take the time needed to achieve their personal goals. Our physiotherapist works closely with the faculty to educate students in safe practise and body maintenance. Students are enrolled in Distance Education Schooling and managed by our Head of Education for best possible academic results.

Although we prefer students to be in the studio learning face to face, we also provide our classes online.

Main subjects: Fitness: Pilates/Yoga/ Cardio/Male Upper Body Strength.

Dance: Ballet/Pointe/Solos/ Virtuosity/ RAD/Répertoire/Character/Pas De Deux/ Contemporary/Spanish.

Academics: Research/Anatomy/Ballet Theory/Education Management/Dancelete

Weekly Workshops: Choreographic Styles/ Dance History/Choreography/Stage Design/Nutrition Private tuition: 121Ballet with Gillian Revie, 121Reformer

Practical dance classes per week: Approx 25 per week.

Contact hours per day: Approx 7 hours per day.

Main teachers: Ballet/Solos/Rep: Gillian Revie

Ballet/ Solo Rep: Iohna Loots

Ballet/Rehab: Bronte Kelly

RAD: Teresa Johnson

Pilates/Cardio/Pas De Deux/Boys Strength Building: Alistair Stewart

Contemporary: Cooper Terry/Texas Nixon-Kain

Character: Vadym Domashchenko

Spanish: Marina Tamayo

Yoga: Penelope Stubbs

Anatomy: Nicole Baer

Dancelete/Dance Fitness: Antonia Johnson

Head of Education: Catherine Baartz

Students of Danceworks Sydney

PHOTOGRAPHER: BRANDON TAM

Guest Teachers: Wim Broeckx, Martin James, Ben Davis, Andrew Wright, Jacquiline Clark, Christina Chan

Audition date: We will hold an Open Audition in Oct/Nov (date to be confirmed) please contact us for further details.

For further information please email: admin@classicalballet121.com or go to the website: www.classicalballet121.com

Audition requirements: To ensure that CB121 is the right fit for you, arrange a Trial Day/Week. Confidential private auditions (face to face or via Zoom) are also available throughout the year for midyear and 2021 intakes.

Fees: For information please email: admin@classicalballet121.com

Scholarships or subsidies: Scholarships Available.

For further information please email: admin@classicalballet121.com or go to the website: www.classicalballet121.com

Possible career options: Weekly research classes include CV writing/ Biographies/ School and Company Research/ DVD Preparation. Each student has a termly goal setting meeting to ensure that personal planning is on the right track. Placement Opportunities are sought through Classical Ballet 121's broad network in the international dance community.

Classical Coaching Australia

KEDRON BRISBANE
P: 0410 907 090
E: janine@bcyb.com.au
W: www.classicalcoachingaustralia.com.au

COURSES

Distance education.

The Conlan College

Level 1, 25-27 Bridge Street
PYMBLE NSW 2073
P: 02 9144 6532
E: info@conlancollege.com
W: www.conlancollege.com

COURSES

The College offers a choice of two programs:

-Our traditional full time course for students aged 13-15 years old upon entry

-Certificate IV in Dance (Elite Performance) CUA 40113 followed by an Advanced Diploma in Dance (Elite Performance) CUA60113 for students who have completed year 10 of academic schooling. Most of The Conlan College's students in the traditional full time program do their academic schooling through distance education or home schooling. Times during the week are allocated for school work sessions. Students completing their Certificate IV and Advanced Diploma are considered to be in full time training and are exempt from academic schooling. Individual transition programs are available for younger students. The Conlan College has run at 100% placement rate for full time graduates since 2014.

Conroy Performing Arts College

BRISBANE QLD
P: 07 3205 7717
E: cpac@conroydance.com.au
W: www.conroydance.com.au

COURSES

CERT IV in Dance Fulltime
CERT III in Dance for High School students
CERT II in Dance for High School students
All are offered in partnership with Empower Dance (RTO Code 40397)

CQUniversity Australia

QUEENSLAND
P: 13 27 86
E: musicandtheatre@cqu.edu.au
W: www.cqu.edu.au

COURSES

- Bachelor of Theatre (Music Theatre)

Study the Bachelor of Theatre (Music Theatre) over three years full time or six years part time on campus at Mackay, home of the Central Queensland Conservatorium of Music. You will benefit from CQUniversity's focus on performance-based training and will be a part of a main stage music theatre production each term. With a strong practical focus, you will receive intensive technical training in singing, acting and dancing which will equip you as a professionally acknowledged 'triple threat' performer.

Dance Development Centre

Canberra Studios:
55 Crofts Crescent
SPENCE ACT 2615
P: 02 6259 1550
E: canberra@dancedevelopment.com.au
W: www.dancedevelopment.com.au

COURSES

Pre-professional Courses:
Diploma of Dance (Elite Performance) CUA50113
Certificate IV in Dance CUA40113
Certificate III in Dance CUA30113
Nationally recognised accreditation and qualifications (RTO 31624)
Aspire Courses:
Aspire Level 3 Extension (accreditation options)

Aspire Level 2 Part Time (non-accredited)
Aspire Level 1 Part Time (non-accredited)

Dance Factory

225 Swan Street
RICHMOND VIC 3121
P: 03 9429 9492
E: dancefac@netspace.net.au
W: www.dancefactory.com.au

COURSES

Dance Factory RTO 3746
Government funded courses under the Government's "Skills First" initiative.
Up to 80% less than normal fees.
All courses accredited and CRICOS registered.
CUA20113 Certificate II in Dance
CUA30113 Certificate III in Dance
CUA40113 Certificate IV in Dance
CUA40313 Certificate IV in Dance Teaching and Management
CUA50313 Diploma of Dance Teaching and Management
CUA50213 Diploma of Musical Theatre
CUA50113 Diploma of Dance (Elite Performance)

Dance Force

NORTHERN NSW/
GOLD COAST QLD
P: 0410 237 699
and 0431 797 589
E: nicole@danceforceoz.com.au
W: www.danceforceoz.com.au

COURSES

CUA30113 - Certificate III in Dance
CUA40113 - Certificate IV in Dance
Academic Excellence Program - Yrs 10,11 or 12 in conjunction with Certificate IV in Dance
Full time Pre-Professional Year

Dance World Studios / APO Arts Academy

295 Bank Street
SOUTH MELBOURNE VIC 3205
P: 03 9696 2943
E: info@danceworldstudios.com
W: www.danceworldstudios.com

COURSES

Advanced Diploma in Dance (Elite Performance).
Diploma in Musical Theatre
Diploma in Dance (Elite Performance).
Certificate IV in Dance
Certificate IV in Musical Theatre.
Certificate III in Dance.

danceworks
SYDNEY

Danceworks Sydney

25 Golden Grove Street
DARLINGTON NSW 2008
P: 0400 589 762
E: info@danceworkssydney.com.au
W: www.danceworkssydney.com.au

The Full-Time Program at Danceworks Sydney is a goal oriented course, delivered within a nurturing environment, for students who show potential, are hard working and dedicated to pursuing a career in dance. The emphasis is on training young dancers to have secure and safe dance technique as a base, as well as developing each student's artistry, musicality, versatility, resilience and self belief.

The goal setting aspect of the course is based on individual progression. Students are taught strategies to achieve their personal best. They are also taught injury prevention in order to sustain a long, healthy career. The number of students accepted onto the program is small in order to ensure each student is given enough attention and guidance.

The aim of the program is to prepare students for the challenges of working in a dance company. Dancers nowadays are required to be strong, versatile and able to work in a team. Students are prepared for RAD exams, Eisteddfods, National and International pre-professional school auditions (predominantly for schools attached to companies) and Company auditions.

Studio Director, Olivia Jenkins, a former professional dancer with Stadt Ballett Koblenz, holds a Distinction from the Professional Dancer's Teaching Diploma, Royal Academy of Dance, London and a BA in Professional Practice (Ballet) from Middlesex University London. She has been a Guest Teacher around the world including for the RAD International Summer Schools in Tokyo, Singapore, London and Italy. She taught the competition classes at the Isobel Anderson Awards 2016, daily ballet class at the Genee International Ballet Competition in Sydney 2016, the competition classes for the Sydney Eisteddfod Ballet Scholarship 2017 and guest taught at the International Ballet Workshops in Melbourne and on the Gold Coast and at Ibstage Barcelona in 2018.

COURSES

Certificate IV in Dance (Elite Performance)
Full-Time Ballet Program
Part Full-Time Ballet Program in conjunction with Australian Performing Arts Grammar School

Main subjects: Certificate IV in Dance (Elite Performance), Classical Open Class, Contemporary, Neo-classical Technique, Repertoire, Pointe, Male Technique, Pas de Deux, RAD Syllabus, Character (based on the Russian Igor Moiseyev method), Private Coaching, Lyrical, Jazz, Body Conditioning, Stretch Technique, Anatomy, Dance History, Choreography, Injury Prevention, Progressing Ballet Technique and Visualisation.

Practical dance classes per week: 20+ classes per week. For a detailed timetable please contact Danceworks Sydney for a full timetable.

Contact hours per day: 9am-5pm Monday - Saturday

Pre-requisites/entry requirements: Students must be entering Year 8 or above at academic level for the Full-Time Program and Year 7 for the Part Full-Time Program.

Main teachers: Olivia Jenkins ARAD PDTD BA Hons (Balletto di Teatro Massimo, Cannes Jeune Ballet, English National Ballet & Stadt Ballett Koblenz, Germany), Leslie Abraham ARAD (NSW Board of Studies HSC Dance), Liam White (Badisches Staatstheater Karlsruhe, Ballet Magdeburg), Jana Castillo (Australian Dance Theatre), Catherine Goss (Royal New Zealand Ballet, West Australian Ballet), Ellena Nou (Teatru del Sibiu, Romania), Wanda Wojtulewicz-Levine (National Folkloric Festival), Zac Jaffar (Singapore Dance Theatre).

Audition date: Prospective students can apply throughout the year. Main intake is annually in late January.

Audition requirements: Private audition by request. Physiotherapy assessment for suitability to training is recommended.

Fees: Please contact for fees and brochure.

Scholarships or subsidies: Scholarships are given to students who show outstanding potential and motivation, and to financially compromised students.

Possible career options: Full-Time students are preparing for professional careers as dancers both nationally and internationally. Beyond the stage, after retirement from professional dance, there are many options open to trained dancers - Artistic Directors, Choreographers, Repetiteurs, Teachers/Coaches,

Kate Priestly
and Lachlan Imber
[Ed5International]

PHOTOGRAPHER: DANI BROWN

Dancer: Kyle Ramboyong [Faculty of Fine Arts and Music, home of the Victorian College of the Arts]

PHOTOGRAPHER: STEPHEN MCCALLUM

Physiotherapists (requires further training), Actors, Benesh Notators, Dance Critic. Dancers also have transferable life skills which can be implemented into many other fields.

Dargie Entertainment

Level 1/263 Broadway, GLEBE NSW 2037
P: 0430 110 824
E: betty@dargieentertainment.com.au
W: www.dargieentertainment.com.au

COURSES
Dargie Fulltime
Diploma of Dance (Elite Performance)

Dynamite Studios Academy

31/3 Dalton Street, UPPER COOMERA QLD
P: 1300 363 207
E: enquiries@dsa.com.au
W: www.dsa.com.au

COURSES
Dynamite Studios Academy is one of the Gold Coast's most respected training grounds for performing arts professionals. As a Registered Training Organisation (RTO 40479) DSA offers the following courses:
CUA20113 Certificate II in Dance | Classical/Contemporary Stream
CUA20113 Certificate II in Dance | Commercial/Musical Theatre Stream
CUA30113 Certificate III in Dance | Classical/Contemporary Stream
CUA30113 Certificate III in Dance | Commercial/Musical Theatre Stream
CUA40113 Certificate IV in Dance
CUA40313 Certificate IV in Dance Teaching and Management
CUA50213 Diploma of Musical Theatre
CUA50113 Diploma of Dance (Elite Performance)
Circus Arts Course
Performing Arts High School (Years 7 – 12)

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dance. sing. act.

ED5INTERNATIONAL

Tenancies 1 & 3, Ground Level 1, Building I, Bakehouse Quarter
NORTH STRATHFIELD NSW 2137
P: 02 9746 0848
E: elena@ed5international.com.au
W: www.ed5international.com.au and gotoed5.com

Australia's only dedicated 2-year full-time Advanced Diploma in Performing Arts. The mission of ED5INTERNATIONAL is to create, enhance and elevate the profile of Australian performing arts within the country and on the world stage. We deliver the highest level of performers and achieve this through dedication, discipline, talent and a lot of laughter and love.
2020 marks our 20 year anniversary as a Full-Time course, providing top quality guidance and education to young performers.

COURSES
Government Accredited Course:
10874NAT Advanced Diploma of Performing Arts exclusive to ED5INTERNATIONAL - RTO90036
Main subjects: Musical theatre, ballet, tap, jazz, contemporary, hip hop, acting, singing, harmonies, acrobatics, Pilates, yoga, performance coaching, music theory, audition technique, television/film acting, repertoire, anatomy, nutrition and history of musical theatre. Students also receive a fortnightly private singing lesson.
Practical dance classes per week: Approx 20.
Contact hours per day: 9:00am – 2:45pm. 5 days a week.
Pre-requisites/entry requirements: Applicants must be 16 years and over; preferably High School Certificate or equivalent; enthusiasm, drive and passion for the Performing Arts. All applicants must audition.
Main teachers: William Forsythe (Director), Elena and Mario De Cinque (Directors), Nathan Sheens, Kim Traynor, Dolce Fisher, Leslie Bell, Sheena Crouch, Martin Crewes, Aaron Farley, Phillip Filo, Danielle Barnes, Ed Wightman, Nigel Turner-Carroll, James Barry, Neale Whittaker, Monica Zanetti, Nathan Zammit, Todd Dewberry, Jervis Livelo, Ainsley Oates, Shannon Burns, Blake Wood, Daniel Assetta, Sherri Burrows and many other international and local guest teachers.
Audition date:
Brisbane – Saturday 15th August.
Sydney – Sunday 16th August.
Audition requirements: Please visit our websites www.ed5international.com.au and gotoed5.com
Fees: Please visit our websites www.ed5international.com.au and and gotoed5.com and fill out your details for a prospectus which has all course fees and relevant information
Possible career options: Please visit our websites www.ed5international.com.au and gotoed5.com for all of our graduate successes or follow us on Facebook and Instagram.

Ettingshausens PRO

115 Bath Road
KIRRAWEE NSW
P: 02 9545 3033
E: fulltime@ettingshausens.com.au
W: www.ettingshausenspro.com.au

COURSES
CUA40113 Certificate IV in Dance - 1st year fulltime
CUA50113 Diploma of Dance (Elite Performance) - 2nd year fulltime

Ev & Bow Full Time Dance Training Centre

2/10 Yalgar Road
KIRRAWEE NSW 2232
P: 02 9542 1260
E: info@evandbow.com
W: www.evandbow.com

COURSES
Ev & Bow are qualified to offer the nationally accredited:
CUA40113 Certificate IV in Dance
CUA50113 Diploma of Dance (Elite Performance)
CUA40313 Cert IV Dance Teaching and Management

Faculty of Creative Arts and Industries, University of Auckland: Dance Studies:

AUCKLAND NEW ZEALAND
P: +64 9 373 7599 extension 88705
E: info-dance@auckland.ac.nz
W: www.creative.auckland.ac.nz

COURSES
Ungergraduate Courses: Bachelor of Dance Studies (3 years): An innovative, research-led dance studies degree. A balance of practice and theory drives teaching and learning and prepares students for diverse dance careers such as researchers, teachers, community artists, choreographers, administrators and performers.
Postgraduate Courses: Bachelor of Dance Studies (Honours) (1 year), Postgraduate Diploma in Dance Studies (1 year), Masters in Dance Studies (1 year), Masters in Community Dance (1 year), PhD (Dance Studies) (3-4 years), Masters in Dance Movement Therapy (2 years)

Faculty of Fine Arts and Music, home of the Victorian College of the Arts

University of Melbourne, Southbank Campus
P: 13 MELB (6352)
E: go.unimelb.edu.au/3jij
W: finearts-music.unimelb.edu.au

The University of Melbourne's Bachelor of Fine Arts program is Australia's leading specialist arts degree offering intensive, studio-based training in specialisations across visual art, performing arts, and screen.

The Dance and Music Theatre specialisations offered through the VCA are structured around a program of high-level skills training with practical classes, critical studies subjects, and cross disciplinary elective opportunities from the wider University community. Public performances are an integral component to our training, giving students the best opportunity to hone their skills as performing artists.

Melbourne is the home of dance and music theatre in Australia. At the VCA, based in the heart of Melbourne's Arts Precinct, you can develop professional relationships that last throughout your career. Students are offered a strong connection to the city's thriving professional scene through studio-based training with expert teaching staff, who are some of Australia's leading dance and musical theatre practitioners, and through collaboration with internationally renowned guest directors, choreographers, teachers and artists in masterclasses and public performances.

COURSES

Bachelor of Fine Arts (Dance): 3 years full time. The Bachelor of Fine Arts (Dance) builds on the Victorian College of the Arts' outstanding reputation for performance-focused dance education. The course develops kinetically strong, culturally and conceptually aware dance artists through specialist education in an inclusive range of contemporary dance practices, dance science and somatics, critical dance studies, choreography and performance. In a vibrant and stimulating atmosphere, you will train to meet the technical demands, kinaesthetic awareness and creative challenges of a career in dance. New works by professional Australian and international choreographers and repertory studies provide invaluable performance experience and interaction with the dance profession. You will have access to state-of-the art facilities, including five purpose-built dance studios and a range of on-campus theatre and performance spaces.

Bachelor of Fine Arts (Music Theatre): 3 years full time. The Bachelor of Fine Arts (Music Theatre) course offers intensive studio-based actor training that produces industry-ready, professional performers with a strong sense of individual expression. Students participate in daily studio-based training with working artists, and in industry master classes with international guest teachers. We take a highly personalised approach to our training, supporting your unique qualities while developing your artistic and technical capacity. The program offers extensive practical training in music theatre's three principal disciplines – singing, acting and dancing – with specialist staff in each area. A fourth core subject explores the practice of these skills in combination for music theatre performance.

POSTGRADUATE COURSES: Master of Fine Arts (Dance), PhD (Dance).

Main subjects: Bachelor of Fine Arts (Dance): Studio Practices, Integrated Practices, Repertory Studies, Choreographic Production, Performance Skills, Professional Practice. Bachelor of Fine Arts (Music Theatre): Dance Skills, Acting Skills, Voice Skills, Music Theatre Combination Class, New Work, Performance Projects.

Practical dance classes per week: 35-40 hours a week.

Contact hours per day: 8 hours.

Pre-requisites/entry requirements: Selection is by audition. Admission to the

Start your journey here...

Youth Ballet WA is a charitable organisation providing an elite ballet program. We are a talent-led organisation accepting only those young people showing great aptitude for dance and a passion to embrace dance as a career.

Full-time training for 9-17 yr old with onsite academic teachers in purpose built studio's.

Entrance via audition only.

YOUTH BALLET
WESTERN AUSTRALIA

Goodwood Parade, Burswood, WA 6100
collegeadmin@charlesworthballet.com.au
www.charlesworthballet.com.au
(08) 9201 1812

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DIRECTORS / PRINCIPALS
William A Forsythe
Elena De Cinque
Mario De Cinque

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Australian Qualifications Framework

IATIONALLY RECOGNISED TRAINING

Alex Andrews

Principal of Elevation Dance Studios, Melbourne.

Where are you from?

I grew up in Newcastle, Armidale and Sydney.

Where did you undertake your full-time training?

After my final year at Newtown High School of the Performing Arts (NHSPA) in Sydney, I received a full scholarship to Point Park University (PPU) in Pittsburgh, US. I then moved to Melbourne to attend the Victorian College of the Arts (VCA).

I graduated from NHSPA, received distinction in my Advance 1 RAD exam, and was selected to perform at the HSC Callback for both compositional and performance subjects.

Did you make any unexpected discoveries while undertaking your full-time studies?

My time at PPU was incredibly inspiring, humbling and challenging. I definitely felt like a small fish in a very big pond. They scaled their students into four levels and auditioned the entire school for their performances. This created a hardworking, committed and competitive dynamic, which I thrived in. I started my day at 8am and studied ballet, pointe, pas de deux, contemporary jazz and Graham technique and then had rehearsals through till 10pm. Each day was jam-packed and we were expected to push the boundaries on a daily basis. I discovered an appreciation for focus and determination; I loved this kind of training and it was inspiring to be surrounded by so many driven and talented dancers. It was at this institution that I began to develop my work ethic and movement vocabulary, all of which prepared me to commence my undergraduate degree at the VCA.

The VCA was everything I hoped it would be and more. Due to the close proximity to industry greats (Chunky Move, Lucy Guerin, Ballet Lab and numerous independent artists) connections were made with our teachers, guest artists and choreographers. The transition between full-time training and a lasting career in the dance world was made much more attainable. We were encouraged to think laterally and to draw inspiration from varying sources. I learnt to work from a holistic and inquisitive movement practice. It was at the VCA that my love of choreography blossomed. I was championed by my peers and lecturers to create at every opportunity. I invested in the resources the university provided and was able to showcase my work every year, homing in on my artistic voice. This was one of the invaluable assets of my time, having the space to create and forge a raw voice with the encouragement of the VCA. I was surprised and honoured to be awarded Valedictorian of my graduating class – my self-driven commitment and work ethic had equated to this high honour.

> “The transition between full-time training and a lasting career in the dance world was made much more attainable.”

Did you change your mind or have a change of attitude about your career goals while you were studying?

Prior to full time training, my number one career goal was to work in a contemporary dance company. While this remained my number one goal, I found myself drawn to anatomy/ kinesiology and choreography as well.

What was one of the main life lessons you gained from full-time studies?

That you need to have a strong work ethic, kindness will take you far and that you need to really love what you do.

What is your best memory of your studies?

Dancing every single day, performing and working with so many incredible artists and educators. To this day I remain in close connection with leaders and artists who inspired me greatly.

How quickly did you gain a professional position after graduation?

I gained my first professional gig a few months out of uni. Tasdance was touring Melbourne and one of their dancers became unwell and I was called up to learn the choreography and perform the work a day later.

Tell us a little about your present job.

I am now the proud owner and principal of Elevation Dance Studios. My goal was to create an environment that fosters confident, empowered and inquisitive young movers. I am so proud of the creative and welcoming space I have built. It brings me so much joy that I can educate and inspire the next generation of dancers and help them build their own artistic voice, move with anatomical intelligence and perform with confidence. My most recent graduates have since commenced at VCA, SDC Pre-Professional Year, NZSD and Todd Patrick’s. I truly love my job and my studio.

SYDNEY DANCE COMPANY

THE McDONALD COLLEGE

SENIOR CONTEMPORARY DANCE PROGRAM

2021

AUDITION FOR 2021

Winkipop Media

YEARS 10-12
FRIDAY 4 SEPTEMBER

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mcdonald.nsw.edu.au

GENERAL ENQUIRIES

registrar@mcdonald.nsw.edu.au
(02) 9752 0507
17 George Street
North Strathfield NSW 2137

Bachelor of Fine Arts also requires the successful completion of the VCE (or an equivalent qualification) with a study score of at least 25 in Units 3 and 4 English/English Language/Literature, or a study score of at least 30 in Units 3 and 4 ESL. Minimum ATAR is not applicable. International students who wish to apply for an undergraduate place at the University of Melbourne must have successfully completed a qualifying exam equivalent to Australian Year 12/VCE, for example A Levels or the International Baccalaureate.

Main teachers: Dance: Professor Carol Brown, Associate Professor Jenny Kinder, Helen Herbertson, Dr Sandra Parker, Anna Smith, Meredith Blackburn, Dr Siobhan Murphy, Nina Veretennikova, Linda Sastradipradja and Brianna Kell.

Music Theatre: Tyran Parke, Lyndall Dawson, Margot Fenley, Jayde Kirchert, Donna Dunmire and Rainer Pollard.

Audition date: Due to COVID-19 restrictions all applicants are required to submit a video recorded audition this year. Video auditions must be submitted by Wednesday 30 September for Bachelor of Fine Arts (Music Theatre) or by Thursday 15 October for the Bachelor of Fine Arts (Dance)

Audition requirements: Please refer to the detailed instructions for each course at study.unimelb.edu.au/how-to-apply/auditions-and-interviews/

Fees: Commonwealth Supported Places (CSP) for domestic students.

Scholarships or subsidies: A range of competitive scholarship opportunities are available at both faculty and university level. More information online at: https://scholarships.unimelb.edu.au/

Possible career options:

Dancer, choreographer, music theatre performer, singer, actor, artistic director, ballet teacher, creator of new music theatre, community dance artist/teacher, contemporary dance teacher, dance researcher, dance scientists, dance writer/critic, dance academic, performer, freelancer.

Federation University Australia Arts Academy

Camp Street Campus,
BALLARAT VIC 3350
P: 1800 333 864
E: info@federation.edu.au
W: www.federation.edu.au/performingarts

COURSES

Bachelor of Contemporary Performance Practice

Flinders UNIVERSITY

tafeSA

Government of South Australia

Flinders University in partnership with TAFE SA: Adelaide College of the Arts (AC Arts)

39 Light Square
ADELAIDE SA
P: 08 8463 5000
E: Arts.ADL@tafesa.edu.au
W: www.flinders.edu.au/dance

Flinders University in partnership with TAFE SA Adelaide College of the Arts offers this degree in elite dance performance. The combination of study associated with theoretical knowledge and skills necessary for professional practice is essential for gaining employment in the field of contemporary dance performance. This course offers a rigorous program of study, training intense dance and the building of integral choreographic skills in purpose-built teaching spaces – principally at TAFE SA Adelaide College of the Arts, Light Square.

COURSES

Bachelor of Creative Arts (Dance) (3 years): This course places an emphasis on contemporary dance performance in productions and repertory. Graduating students take industry secondments in their final year to develop ties with the profession and prepare them for the workplace. These students have the skills necessary for all levels of performance from mainstream companies to independent projects, and the ability to prepare themselves for subsequent employment in industry.

Main subjects: Contemporary dance, classical ballet, composition, improvisation, acrobatic tumbling, production performance, double work, yoga, anatomy and kinesiology, history of dance, critical studies, music studies for dancers, career management, dance vocational secondment, song and dance, live arts and performance.

Practical dance classes per week: About 1.5hrs X 10, + related studio work.

Contact hours per day: Minimum 6 hours per day, 5 days a week. These hours and their times extend out to include evenings during performance weeks

Pre-requisites/entry requirements:

Jessica Minas, Bachelor of Creative Arts (Dance) graduate

PHOTOGRAPHER: DANIELLE BOS

- Any Certificate III or higher

or

- Satisfactory achievement in the Special Tertiary Admissions Test (STAT)

or

- Successful completion of SACE (year 12) results (or equivalent) achieving an ATAR of 60 or above

An audition is also required.

Auditions are usually held in October and November at the Adelaide College of the Arts and include a classical class, a contemporary class, and some repertoire and improvisation.

In special circumstances a video audition may be acceptable.

Main teachers: Dance Staff for 2020 include Lisa Heaven, Peter Sheedy, Kialea-Nadine Williams, Catherine Wells Diego Alvarez Sanou , Lee Brummer, Gabrielle Nankivell, Tobiah Booth-Remmers and Jo Stone.

In 2020 the second and third year students underwent a dance film project "Small Dance for Small Screens" making individual dance works under the mentorship of dancers form the Australian Dance Theatre.

Academic Staff: for 2020 include Anita Bruce, Christine Underdown and Catherine Withers.

In 2021 the Adelaide College of the Arts students will be undertaking "Birdbrain" by Aust Dance Theatre's Artistic Director Garry Stewart, as part of their repertory studies.

Audition date: Live Auditions

Dates: Fri 25 Sep; Fri 16 Oct & Mon 16 Nov 2020

Time: Auditions will commence 9.00am sharp on each day.

Duration: 3 to 4 hours

Venue: Adelaide College of the Arts, 39 Light Square, Adelaide

Video Auditions

The video audition submission must contain 3 sections:

Section 1: 20 minutes of a classical ballet class (provided you have done this – not compulsory) Including: barre work; centre work and pirouettes.

Section 2: 20 minutes of contemporary dance technique. Due to the variety of training styles no specific technique is required.
Section 3: 3 minutes of a creative solo (contemporary style). This is your opportunity to be expressive/creative.
Maximum allowed 45 minutes.
Submission Due Date: Submissions are open until Fri 25 Nov 2020 are accepted via email to Lisa Heaven - lisa.heaven@tafesa.edu.au
Audition requirements: TAFE SA will mail an audition pack to applicants who have made a SATAC application for the Flinders University Bachelor of Creative Arts (Dance). If you have received your acknowledgment email from SATAC and you have not received an audition pack within the next two weeks of the date of your acknowledgement, please telephone TAFE SA Adelaide College of the Arts on (08) 8463 5000. Applicants are required to provide a positive physical fitness examination report from a recognised physiotherapist and a doctor's certificate prior to an audition being offered.
Fees: Please refer to website www.flinders.edu.au/dance
Scholarships or subsidies: No scholarships or subsidies available.
Possible career options: Mainstream dance companies; fringe theatre dance companies; commercial musical theatre companies; small professional dance companies; theatre; artist in schools; self-devised theatre/dance collectives; community dance companies; government and corporate productions; documentary film/TV; commercial film/TV; training film/TV; studio teaching; university teaching; touring cabaret; performance art; circus theatre; overseas study; further study and post grad study; variety shows; corporate productions.

Global Dance Pro

5/17 Crown Court
VARSITY LAKES QLD 4227
E: info@globaldancepro.com
W: www.globaldancepro.com

COURSES
Global Dance Pro is a one year full-time dance course that allows you to receive the highest quality of dance training, acquire your dance certification with the option of an additional fitness certification. Your first 3 terms of training will be on the Gold Coast, finished off with Your 4th Term in Los Angeles! Global Dance Pro prepares you to be career ready. Dance is an ever-evolving industry, styles and choreography change and advance so rapidly, with LA leading the way. So let's finish your year off in LA! During your time in LA you will train with the world's best teachers at LA's leading dance institutions, Edge Performing Arts Centre, Millennium and Playground.

Dancer: Abigail Oliveiro [The Jane Moore Academy of Ballet]

PHOTOGRAPHER: MARK SUMAYLO

The Jane Moore Academy of Ballet

10 Wannan Street
HIGHETT VIC 3190
P: 0457 13 13 20
E: info@janemooreballet.com.au
W: www.janemooreballet.com.au

The Jane Moore Academy of Ballet is committed to training and developing young dancers, supporting and encouraging them to achieve their goals and to reach their full potential. Jane Moore, JMAB founder and Principal is a qualified, RAD Teacher with a registered RAD Teaching Certificate and over 40 years teaching experience.
Established in 1987 the Academy has earned an enviable industry reputation with students regularly auditioning and being accepted into the Australian Ballet School with Emma Dowling and Emmanuelle Fairweather recent additions. Our student's success at the Prix de Lausanne has seen acceptance into prestigious International Schools like the Royal Ballet School London, Dutch National Ballet Academy and the 'John Cranko Schule' in Stuttgart, Germany. Most recently students have been accepted into the Washington Ballet Trainee Program, Joffrey Ballet School NY and Queensland Ballet Academy.
Jane is passionate about ballet and endeavors to inspire her students to respect its beauty and precision. The purpose built studio has fulfilled one of her lifelong dreams but her ambition is for her students, some of whom have gone on to join The Australian Ballet Company including Eloise Fryer, Kristy Corea and Marcus Morelli; The Queensland Ballet Company including Mia Heathcote and Vanessa Morelli: The Dresden Opera Ballet Company, Brooke McAuley; and Ballet Manila, Abigail Oliveiro who was recently promoted to Principal Ballerina.

COURSES
Full Time and Part Time Ballet Coaching Program.
The aim of The Jane Moore Academy of Ballet's Full Time and Part Time Ballet Coaching Program is to train and prepare young dancers contemplating a professional career in Dance.
The Academy provides students with access to professional, highly qualified and dedicated teachers who are committed to training and developing their students, supporting and encouraging them to achieve their goals and to reach their full potential.
A world class Faculty including some of Australia's leading teachers have been assembled to deliver the Full Time and Part Time Ballet Coaching Program committed to advancing talented male and female dancers considering a career in ballet.
Main subjects: Classical, Pointe, Repertoire, Contemporary, Character, RAD Vocational Syllabus (optional), Yoga and Body Conditioning, Creating a CV, Eisteddfod & Scholarship Solo Coaching, Personal Fitness Training, VCE VET Dance Certificate II CUA20113.
Full Time ballet students elect to study their secondary school academic subjects via Distance Education.
Practical dance classes per week: Classical, Repertoire, Pointe, Pas De Deux, Contemporary, RAD Vocational Syllabus, Character
Contact hours per day:
Coaching Level 1 – Monday Mornings
Coaching Level 2 – Monday and Friday Afternoons
Coaching Level 3 – Tuesday and Friday Afternoons with Wednesday All day Optional
Full Time Coaching Level 4 & 5 – Monday to Friday All day
In addition to daytime coaching, evening and Saturday classes are also offered at the Academy. Saturday classes optional
Pre-requisites/entry requirements:
Senior Coaching Level 4 - 15yo+ (approximately Year 10)
Coaching Level 3 – 14yo (Year 9 and above)
Coaching Level 2 – 13yo+ (Year 8-9)
Coaching Level 1 - 12+yrs (Year 7-8)
Main teachers: Faculty: Jane Moore, Founder & Principal, Lisa Bolte, Andie Dashwood, Ben Davis, Adrian Fryer, Kathy Heathcote, Mary Renouf, Alida Segal and Kalman Warhaft.
Audition date: Auditions arranged by appointment only.

Charles Slater

Company artist, Queensland Ballet.

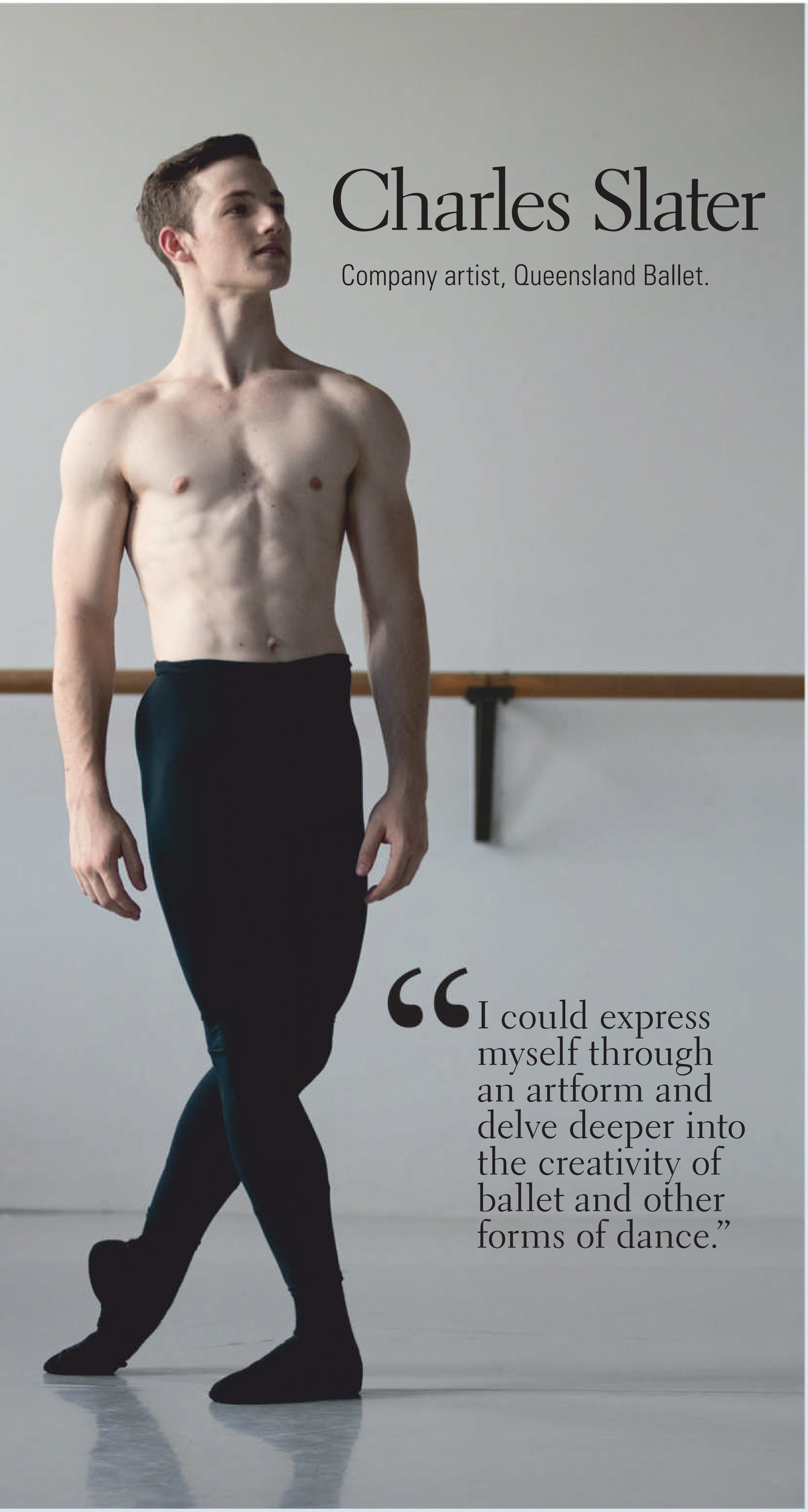


PHOTO: DAVID KELLY

> “I could express myself through an artform and delve deeper into the creativity of ballet and other forms of dance.”

IT took Charles a while to realise that ballet was something he wanted to to. He first saw himself as more of a hip-hop dancer, and even had dreams of becoming a police officer. However, on beginning full-time training at the McDonald College in Sydney, he discovered “what ballet was really about”. He performed as Franz in *Coppelia* with the College’s company, the Premier State Ballet, and also worked with the Australian Ballet as an extra. He fell in love with “the thrill of being on stage and performing a story”.

“There is nothing quite like it” he explains. “I discovered dance, which sounds weird but there is so much more to it than just steps, which was my initial thought. I found my inner self. I could express myself through an artform and delve deeper into the creativity of ballet and other forms of dance. At first, I didn’t see it being a job for me but the more I explored ballet and contemporary I knew I had to improve and pursue.” He threw himself into his studies while also completing his HSC Year 12 and ATAR.

In 2018 he joined the pre-professional program with the Queensland Ballet. In 2019 he was promoted to join the Jette Young Artist Program, “which is the first step into the Queensland Ballet”. In 2020 he was promoted to company artist.

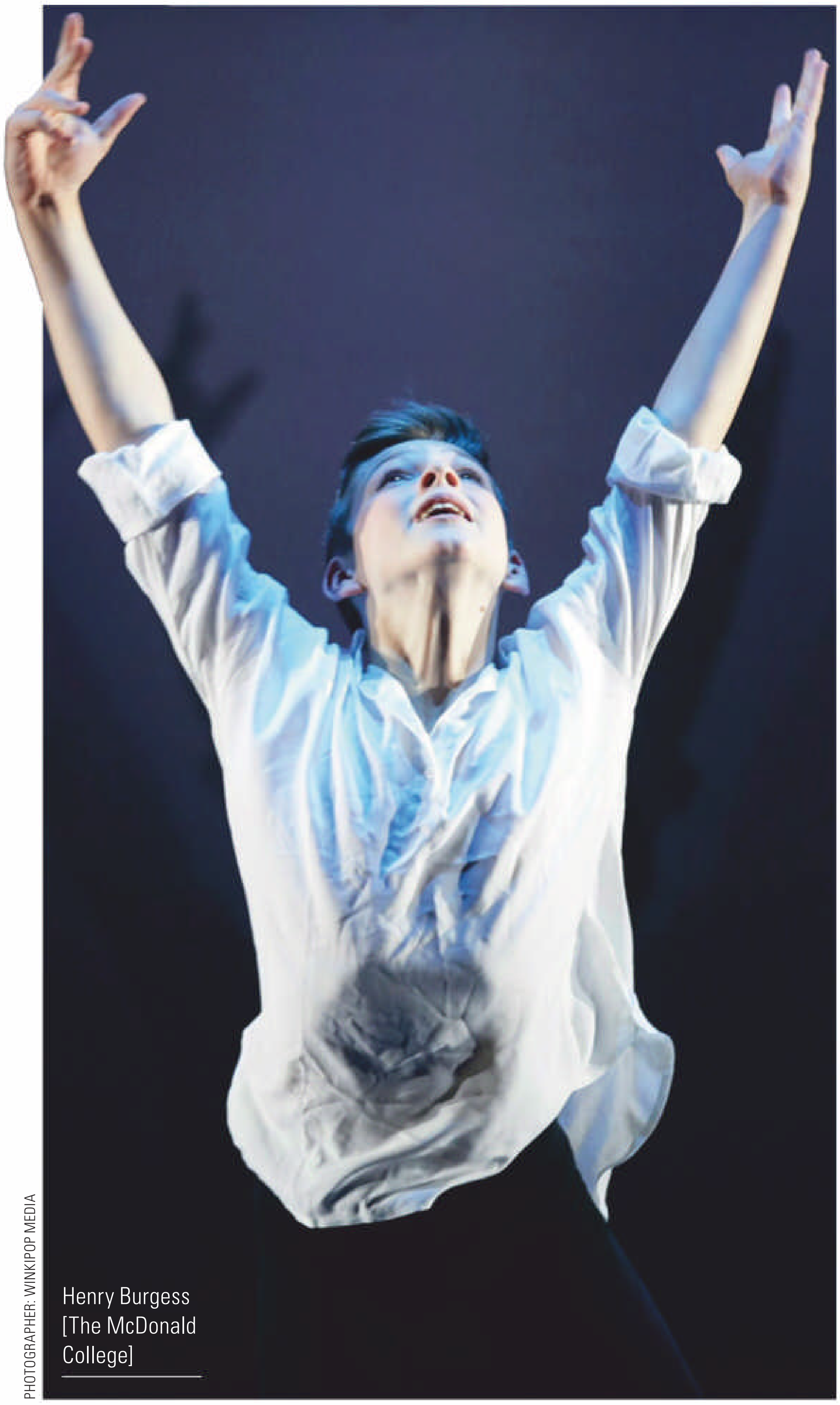
“It's amazing being a part of the Queensland Ballet,” he says. “Everyone is super friendly and there is no hierarchy. You can ask anyone for help and the support we receive from the staff is phenomenal. I love to perform (even though at the moment we aren't able). As soon as we get on stage we are one big family and also in the studio.”

What was one of the main life lessons you gained from full-time studies?

“Finish school,” he replies. "It actually matters and you do actually learn valuable lessons. Always try your very best in ballet studies and in all studies. I learnt that putting myself down was only going to lead me to a spiral downwards. Always stay positive.”

What does he wish he had known when he was a student?

“Not everything is about your physique or your natural abilities. It's about your creativity , your work ethic and your ability to handle tasks and pick them up efficiently. Of course, having pointy feet and long legs help but that is something I don’t have.”



Henry Burgess [The McDonald College]

PHOTOGRAPHER: WINKIPOP MEDIA

Applicants should contact the Academy Registrar Sharon Bray for further information and to arrange an audition M: 0457 13 13 20 or email info@janemooreballet.com.au

Audition requirements: Students wear their own choice of leotard, tights and ballet flats. Please note pointe shoes will also be required for girls. Students will be notified where possible on the day of audition.

Fees: Audition Fee: $30 payable on the day

Course Fees:

Coaching Level 1 Term Fee: $285*

Coaching Level 2 Term Fee: $495*

Coaching Level 3 Term Fee: $495*

Coaching Level 4 & 5 (Senior Full Time) Term Fee: $1,700 (includes evening and Saturday classes) Student uniform / shoes at own cost

*Additional evening / Saturday Class Fees - See website for complete Fee Schedule

Scholarships or subsidies: N/A

Possible career options: This course is designed for talented male and female students considering a professional career in ballet.

Jason Coleman's Ministry Of Dance

Level 1, 64 Sutton Street
NORTH MELBOURNE VIC 3051
P: 03 9329 6770
E: ftc@theministryofdance.com.au
W: www.theministryofdance.com.au

COURSES

Applications for 2021 are currently being submitted online. Applicants for CUA50113 Diploma in Dance (Elite Performance), CUA50213 Diploma in Musical Theatre & CUA40313 Certificate IV in Dance Teaching and Management

Joanne Grace School of Dance

FAIRY MEADOW NSW 2518
P: 0413 006 110
E: admin@joannegrace.com.au
W: www.joannegrace.com.au

COURSES

Certificate IV in Dance CUA40113
(Via an auspice arrangement with National College Of Dance RTO:91281)
Talent Development Program
Full Time Training Classical and Contemporary Dance
Part-Time Training Classical and Contemporary Dance
Certificate III (CUA 30111)
Diploma of Dance - Elite Performance (CUA 50113)

Kelly Aykers Fulltime Dance

2A Avoca Street,
BRUNSWICK VIC 3056
P: 0416 208 851
E: fulltimedance@kellyaykers.com.au
W: www.kellyaykers.com.au

COURSES

Dancer's Elite Course (private)
CUA40113 Certificate IV in Dance*
CUA40313 Certificate IV in Dance Teaching and Management *
CUA50213 Diploma of Musical Theatre *
CUA50113 Diploma of Dance (Elite Performance)*
*These qualifications are offered in partnership with Australian Teachers of Dancing (RTO#31624)

Lee Academy Fulltime

3 Teamster Close, TUGGERAH NSW
P: 02 4358 1528
E: admin@leeacademy.com.au
W: www.leeacademy.com.au

COURSES

Certificate III in Dance CUA30113
Certificate IV in Dance CUA40113
Diploma of Dance (Elite Performance) CUA50113
Diploma of Musical Theatre CUA50213
Acrobatics & Aerial Live Performance Fulltime (includes CUA50113 : Diploma of Dance)
Advanced Diploma of Dance (Elite Performance) CUA60113
Certificate IV in Dance Teaching and Management CUA40313
Certificate IV in Arts Administration CUA40815

THE McDONALD COLLEGE

The McDonald College

17 George Street
NORTH STRATHFIELD NSW 2137
P: 02 9752 0500 or 02 9752 0507
E: registrar@mcdonald.nsw.edu.au
W: www.mcdonald.nsw.edu.au

Discover your journey at The McDonald College. The philosophy is for students to excel academically whilst pursuing their passion for performance. The McDonald College is a non-denominational, co-educational school from Year 3 to Year 12 which provides a unique performing arts program combined with a rigorous academic program. In 2021, the College will opens its doors to Kindergarten students creating an Infants School. Students have the opportunity to allow their imaginations to flourish through the joy of performance. All our students have numerous opportunities to perform (including annual performances) and Classical Ballet students will have the opportunity to audition for, and if successful, perform in our pre-professional company, Premier State Ballet.

COURSES

Classical ballet, dance, musical theatre, acting, music, tennis, academic studies: - Year 3 to the NSW HSC - Year 12 and Pathways to HSC programmed to suit the needs of the individual.

Main subjects: Classical ballet technique pointe class, pas de deux, ballet knowledge, pilates, circuit training, contemporary, repertoire, male coaching, jazz dance, hip hop, lyrical jazz, HSC Dance, HSC music, HSC acting, career advice, master classes and industry based instruction.

ACADEMIC: NSW Board of Studies Curriculum from Year 3 to the Higher School Certificate.

Practical dance classes per week:

Primary School up to 8 hours per week.

Senior School up to 10 hours per week.

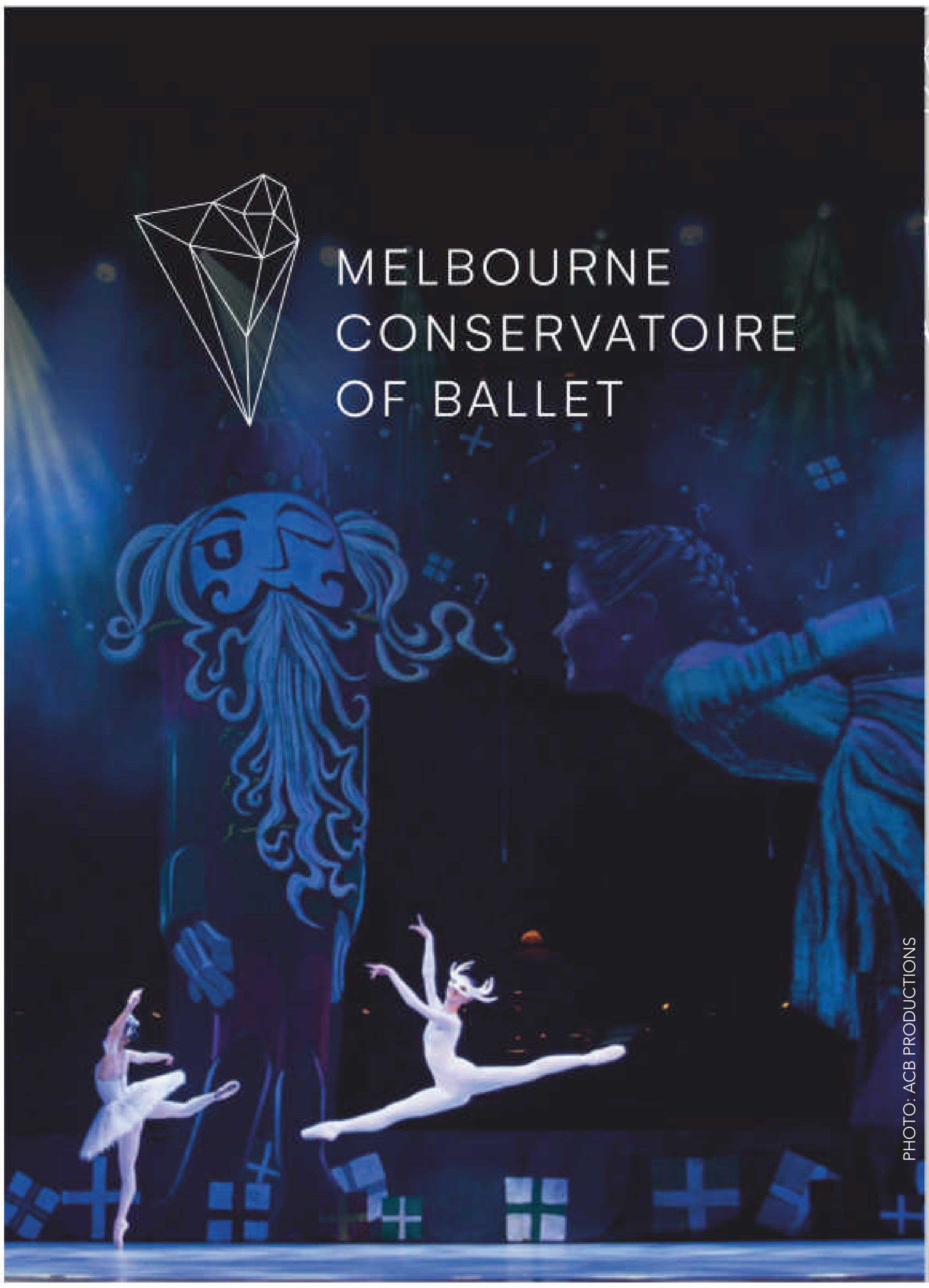
Contact hours per day: Dependent upon course undertaken.

Pre-requisites/entry requirements:

A passion for performance and skill level commensurate with age.

Main teachers:

Jane Kesby, Joshua Consandine, Nicky Gattorna, Lindsay Ellman-Brown, Jane Beckett, Dolores Dunbar, Amy Petsalis, Natalie Kuti, Norman Hall, Kaye Lopez, Judy Herskovits, Rae Edds-Gibson and other distinguished teaching faculty.



MELBOURNE
CONSERVATOIRE
OF BALLET

PHOTO: ACB PRODUCTIONS

Artistry & Excellence

Melbourne Conservatoire of Ballet is a Registered Training Organisation providing comprehensive ballet training to students of all ages.

Junior Program
Specialised Coaching

CUA40113 Certificate IV in Dance
CUA50113 Diploma of Dance
CUA60113 Advanced Diploma of Dance
(Elite Performance)

MCB is proud to provide exceptional training to give aspiring dancers an artistic, creative and sound foundation in classical ballet.

RTO Code: 45571 CRICOS Code: 03821E

www.melbourneconservatoire.com.au
www.acbaustralia.com.au

NATIONAL
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OF DANCE

Be one the many Australian success stories by joining Australia's leading training organisation.

AUDITIONS
2021

Full-Time
Classical & Contemporary
13 years+
Places limited

BEGIN YOUR FUTURE TODAY!

Book a private audition or submit your audition video online. **www.nationalcollegeofdance.com/audition**

"The Sleeping Beauty" ACB Productions - Guest Artist Mikhail Nedelsky and MCB student Sarah Clisby. [Melbourne Conservatoire of Ballet]

PHOTOGRAPHER: SHORTCUT CREATIVE

Audition date:
Friday 7 August 2020
and Friday 4 September 2020
Audition requirements: Participation in an Entry Audition class in Dance, Ballet, Musical Theatre, Music or Acting.
Scholarships or subsidies:
Entry scholarships available.
Possible career options: Classical ballet companies, commercial dance, acting, contemporary companies and musicals.

Melbourne Dance Theatre - School Of Excellence

29/10 Mirra Court, BUNDOORA VIC 3083
P: 0402 438 292
E: admin@melbournedancetheatre.com.au
W: www.melbournedancetheatre.org.au

COURSES
Certificate II in Dance (Accredited).
MDT Extension Dance Program - course includes half day of dance and academic studies in conjunction with local secondary colleges.

Melbourne Academy of the Arts

74 Herald Street, CHELTENHAM VIC 3192
P: 0405 702 166
E: audition@maarts.com.au
W: www.maarts.com.au

COURSES
Full Time Program
Melbourne Academy of the Arts Full Time Program is led by Academy Principal, Jasmina Stefkovski in the Vaganova method of training. The aim of the program is to further develop and elevate the artistry and technique of serious-minded students who strive to have a professional career in ballet. This program is designed to expose young dancers to the rigours of professional training and is tailored to students who demonstrate a high level of passion & commitment; alongside exemplary technical, artistic and physical aptitude required to pursue a career in ballet.
Full Time Curriculum

- Advanced Classical Ballet & Pointe Technique
- 19th, 20th & 21st Century Classical & Contemporary Repertoire & Variations
- Character and National/ Historical Dance
- Pas De Deux Training & Preparation
- Contemporary
- Jazz
- Limber, Conditioning & Floor Barre
- Audition & Competition Preparation,
- Planning, Goal Setting, Career Guidance.
- Anatomy, Body Awareness & Self Correction
- Performance Skills, Developing Artistry & Stylisation in Varied Genres
- Theory, Dance Vocabulary, History & Music
- Choreography, Mime & Improvisation
- National & International Guest Artists & Teachers
- Dance Psychology, Nutrition, Injury Prevention & Management

MELBOURNE CONSERVATOIRE OF BALLET

Melbourne Conservatoire of Ballet

4/2 Bromham Place RICHMOND VIC 3121
P: 03 9421 2000
E: contact@conservatoire.com.au
W: www.melbourneconservatoire.com.au

Melbourne Conservatoire of Ballet is a Registered Training Organisation (RTO) with Full-Time and Half-Day courses nationally accredited by the Australian Skills Quality Authority. MCB is also CRICOS registered to provide higher education to International students. 2020 sees MCB take over all student training from the Australian Conservatoire of Ballet which was first established in 1991 by Christine Walsh AM and Ricardo Ella.

COURSES
CUA40113 Certificate IV in Dance - Half-Day Training
CUA50113 Diploma of Dance (Elite Performance) - Half-Day Training
CUA60113 Advanced Diploma of Dance (Elite Performance) (2-year course) - Full-Time Training
Specialised Coaching – After School/ Evening Training
Junior Program - After School/Evening Training (5yrs +)

Students may continue academic studies at a secondary school or by distance education.
Main subjects: Classical, pointe, repertoire, pas de deux, contemporary, boys coaching, character dance, performance, fitness and other related dance styles and industry practice.
Practical dance classes per week: Classes range from 17 to 25 classes.
Contact hours per day: 4 to 6 hours per day.
Pre-requisites/entry requirements: Intermediate to advanced level of ballet technique including strong pointe work for all female auditionees.
Main teachers: John Sandurski, Christine Walsh AM, Valmai Roberts, Chiara Ferri, Stacey McCallum, Melanie Moravski-Dechnicz and Nickely Burke with regular guest teachers throughout the year.
Audition date: Between September and November. Auditions during the year are arranged privately. Zoom auditions are also available.
Audition requirements: Entry to all courses is by audition consisting of a practical dance class and comprehensive interview. A photograph in ballet attire and a medical certificate must be submitted with an audition fee prior to the audition.
Fees: From $1,550 per term.
Scholarships or subsidies: Students who possess exceptional talent may be offered a tuition scholarship.
Possible career options: ACB graduates have been dancing in professional companies worldwide such as the Royal Ballet, American Ballet Theater, The Australian Ballet, Houston Ballet, Dutch National Ballet, Queensland Ballet, Royal New Zealand Ballet, West Australian Ballet, Norwegian National Ballet, Deutsche Oper-Berlin and many others. MCB continues this training, preparing students for careers within the international dance community.

Melbourne School of Classical Dance

305 Victoria Street
BRUNSWICK VIC 3056
P: 03 9191 7010
E: info@mscd.com.au
W: www.mscd.com.au

COURSES
Secondary School Years 7-12.

DANCE AUSTRALIA
To advertise contact
Carol Roselli on
carolroselli@yaffa.com.au

REFLECTIONS OF AN ARTIST

BY DAMIAN SMITH, ARTISTIC DIRECTOR OF THE NATIONAL THEATRE BALLET SCHOOL

"What a year we're experiencing in the dance industry; during these uncertain times I congratulate my colleagues throughout Australia and internationally on their strength and resilience."

During lockdown in Melbourne I've been reflecting on my travels in February when I accompanied our student Jemima Scott to the prestigious Prix De Lausanne competition in Switzerland. It was terrific to support Jemima and witness her achieve success in beautiful Montreux, as well as to catch up with many colleagues. From Montreux I flew to Germany where I taught master classes with the next generation of young European male dancers who are elevating the standards of ballet each year. I had returned home and was about to fly to judge at the Singapore Ballet Competition in April, when the world stopped - owing to the COVID-19 pandemic.

At the National Theatre we quickly started to think outside the box. We embraced the challenges head-on to give the support and training required to nurture our beautiful dance artists who inspire, give hope, and share stories. We transitioned all classes online, and while we all miss the interaction, our teachers and students have adapted brilliantly. It's essential to provide this training for our students and ensure that they are able to keep strong, keep learning, and keep their dreams alive. This amazing artform has stood the test of time and will do into the future. Our 2021 full-time professional training programs embrace this vision of producing fine artists, in both the ballet and the contemporary streams. We encourage the exploration of dance as a holistic endeavour. I strongly believe there is no better industry in Australia than the Arts with the skills to be agile, creative, and inventive.

INTRODUCING THE ARRELLAH INDIGENOUS SCHOLARSHIP

The National Theatre Ballet School is excited to announce **Arrellah**, its inaugural scholarship for Aboriginal and Torres Strait Islander students. **Arrellah** is an Aboriginal word meaning "Dancing Ground" and the scholarship was conceived by Artistic Director Damian Smith. As a proud Wanaruah man of the Upper Hunter Valley, Damian received support in the early stages of his training from several generous individuals and scholarships. He is thrilled to offer this opportunity for full-time dance training and encourage two Aboriginal and Torres Strait Islander students who demonstrate talent and passion for dance. The **Arrellah** scholarships will cover the full-time training for two students throughout 2021.

We encourage Aboriginal and Torres Strait Islander men and women aged 16yrs+ to apply.

To learn more about the inaugural Arrellah Scholarship program please visit nationaltheatre.org.au/scholarships

*To apply for The National Theatre Ballet School full-time professional training programs please see our website
nationaltheatre.org.au/ballet
enquiries@nationaltheare.org.au

**VET goverment loans are available to eligible students

Main image by Ron Fung of
NTBS Emerging Artist, Jemima Scott
Damian Smith Image by Ron Fung

THE
NATIONAL
THEATRE
MELBOURNE

NAISDA Dance College

Mt Penang Parklands
KARIONG NSW CENTRAL COAST
P: 02 4340 3100/1800 117 116
E: naisda@naisda.com.au
I: www.naisda.com.au

COURSES

10277NAT Cert III in Dance Practice for Aboriginal and Torres Strait Islander Peoples 1 year
10628NAT Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples 1 year
10629NAT Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples 1 year

National Capital Ballet School

1/7 Townshend Street
PHILLIP ACT 2606
P: 02 6281 0080
E: info@nationalcapitalballet.com
W: www.nationalcapitalballet.com

COURSES

NCBS full-time elite program.
Possible career options: Have had 100% success rate to Bolshoi Ballet Academy, Moscow and the Dutch National Ballet Academy, Amsterdam in the past 12 months.

NATIONAL COLLEGE OF DANCE

National College Of Dance

151 Young Road
LAMBTON NSW 2299
P: 02 4952 9294
E: Vicki@nationalcollegeofdance.com
W: www.nationalcollegeofdance.com

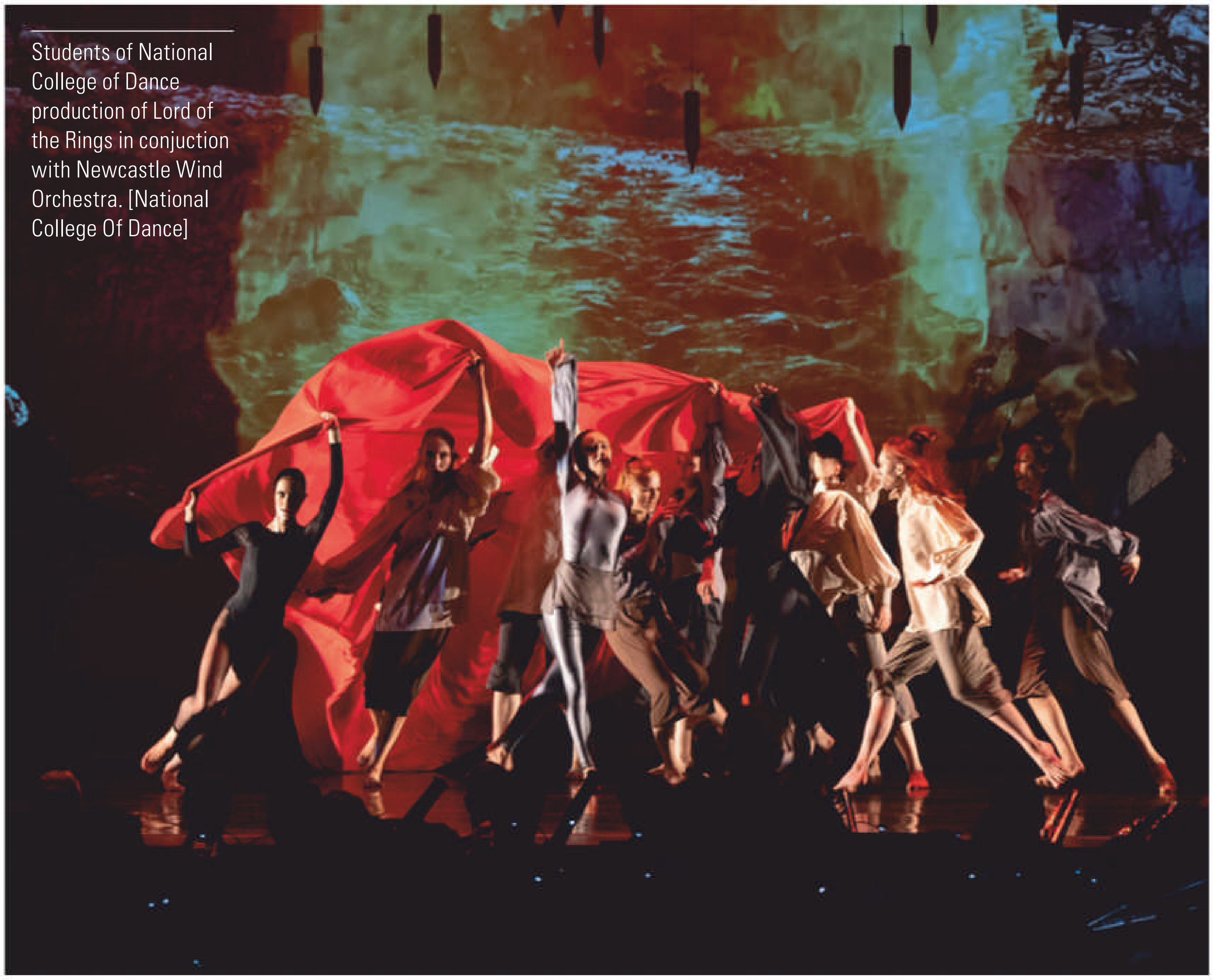
With outstanding results year after year, the NCD training programs have students who are performing in all genres all over the world.Our courses are streamed to ensure you get the most advanced individualised training in the genre that you are most interested in being employed. Our training in all streams have an emphasis on classical and contemporary technique. NCD students are technical, versatile and highly sought after when completing their training. Our teachers and mentors all have the common goal of developing each dancer to a level capable to pursue their dreams. With over a decade of experience as a Registered Training Organisation, each student leaves with a nationally recognised qualification giving them future options after a successful career in dance.

WE ALSO OFFER
- Classical Ballet and Contemporary streams up to Diploma level;
- The extra support of preparing students for auditions through regular in-house audition classes;
- Career planning sessions;
- Life skill sessions;
- Assistance with photo portfolios;
- Audition videos;
- Healthy eating nutrition sessions;
- Train in Australia's most dynamic coastal town; and
- On leaving all students join the NCD Alumni forum and have the opportunity to remain in contact with past NCD alumni located all over the world.

COURSES

1. CUA30113 - Certificate III In Dance
2. CUA40113 - Certificate IV in Dance
3. CUA50114 - Diploma of Dance (Elite Performance)
4. Intensive Training Program - students from year 7 upwards.

Classical Stream for Certificate III in Dance (CUA30110), Certificate IV in Dance (CUA40113) and Diploma of Dance Elite Performance (CUA50114)
Contemporary Stream for Certificate IV in Dance (CUA40113) and Diploma of Dance Elite Performance (CUA50114)
Commercial / Jazz Stream for Diploma of Dance Elite Performance (CUA50114)
Intensive Training Program for students from Year 7 upwards.
Units selected in each of the Certificate and Diploma courses are a reflection of NCD's focus in preparing students for a professional career in dance for their chosen stream.
Main subjects: Each stream has individualised course content specifically designed to provide students the highest level of training material available which will develop each dancer in their chosen genre.
All streams complete units in Classical Ballet, Contemporary Dance, Choreography, Anatomy, Nutrition, Body Conditioning, Career Planning, Performance and Audition Preparation, Partnering, Repertoire and Private Coaching.
Practical dance classes per week: Classical Ballet, contemporary, repertoire, Jazz, choreography, partnering, body conditioning.
Contact hours per day: 8.00am to 5.30pm Monday - Friday
Pre-requisites/entry requirements: Students should be 13 years old+, completed Classical Ballet exams to the equivalent of Intermediate RAD level. Auditions require you to complete a college class with NCD and have a classical and contemporary or Jazz solo prepared. Interviews with Artistic Director will follow.
Main teachers: Brett Morgan - Artistic Director, Choreographer and Head of Diploma and Certificate III
Timothy Gordon - Head of Certificate IV and renowned international choreographer and Alexander Technique Instructor
Jake Burden - Instructor/ Mentor of Diploma, Certificate III and Choreographer
Debbie Ellis - Linnert - Contemporary Choreographer and Instructor / Mentor.
Emma Burden - Instructor / Mentor Classical Ballet, Partnering, Certificate IV, Anatomy and Nutrition
Zoe Jones - Instructor / Mentor and Contemporary and Jazz Choreographer
Elise Frawley - Associate Artistic Director - NCD Junior Academy, Instructor/ Mentor Certificate III, RAD Examiner.
Audition date: Video auditions can be submitted via our website www.nationalcollegeofdance.com.au/auditions. Private auditions are available by appointment.
Audition requirements: Solo in classical and also a second in your preferred genre is required. Private Audition Students will experience a full day of training with our current full time students as well as completing solos appropriate to the course applying for.


Students of National College of Dance production of Lord of the Rings in conjuction with Newcastle Wind Orchestra. [National College Of Dance]

PHOTOGRAPHER: JUSTIN AVELING PHOTOGRAPHY

Chris Rodgers-Wilson

Senior Artist, Australian Ballet.

Where are you from?

I was born in Brighton, UK, while my parents were working there – we moved back to Australia shortly after and I grew up in Melbourne.

Where did you undertake your full-time training?

The Royal Ballet School, UK.

What level of education had you attained before beginning your full-time training?

Between ages six to 17 I attended dance classes after school at Camberwell District Ballet in Melbourne where I first discovered my love of dance. I took a break between ages 12 to 15 to engage with other activities and school sport, but after seeing a performance of the Australian Ballet's new production of *Swan Lake* in 2002, I came back to ballet with fresh inspiration. In early 2005 I had just started year 12 and my teachers, Susan Thomson and Toivo Taves, encouraged me to go to the Royal Ballet School in London. After a successful audition, I moved to London in September – I was midway through Year 12, and with the support of RBS I completed my exams via correspondence and obtained my VCE.

Did you make any unexpected discoveries while undertaking your full-time studies?

I definitely underestimated the challenges of moving overseas at a young age. Getting used to full-time training was a huge physical and mental shift. I had next to no knowledge of the Royal Ballet and the English style but was immediately drawn in and watched the company as much as I could. London opened my eyes to dance and the arts. I'm also indebted to my wonderful teachers and the director Gailene Stock for encouraging and pushing me to reach my potential.

Did you change your mind or have a change of attitude about your career goals while you were studying?

My first year at RBS I was just trying to keep my head above water! As time went on my goal of becoming a professional dancer slowly shifted into thinking more specifically about what I had to offer as an individual artist and what kind of company would afford me the best opportunities to perform.

What was one of the main life lessons you gained from full-time studies?

The attitude and enthusiasm you bring to your work is everything.

What is your best memory of your studies?

I have great memories of sharing "breakthrough" moments in the studio with my teachers as my technique improved. Performing on the stage of the Royal Opera House at Covent Garden for the first time in the school *defile* was electric, and being an extra in Royal Ballet productions, standing on stage watching stars like Sylvie Guillem, Darcey Bussell, Johan Kobborg – it couldn't have been more inspiring.

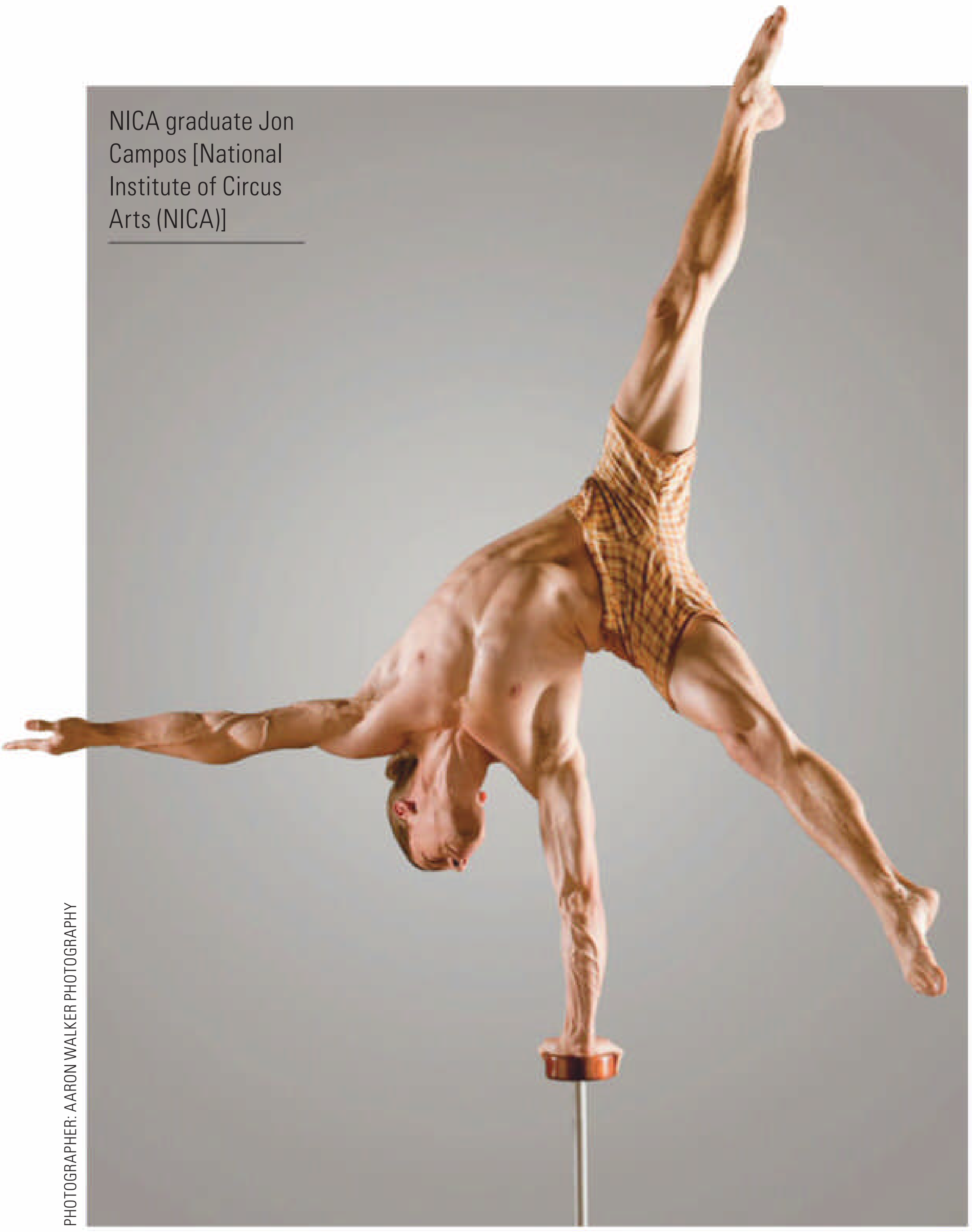
Tell us a little about your present job.

I joined the Australian Ballet in 2011. It feels wonderful to now dance with the company that was my inspiration growing up – working in the studio with former principals like David McAllister, Fiona Tonkin and Steven Heathcote. I'm very grateful for the opportunities I've had to dance featured roles in much loved classics like *The Sleeping Beauty*, *Swan Lake* and *The Merry Widow*, while also enjoying the breadth of contemporary repertoire from choreographers like Wayne McGregor, Lucas Jervies and Alice Topp. The company also has an amazing health team that looks after us. I've had a couple of very tough times with injury and working with our head physiotherapist Dr Sue Mayes and rehab specialist and ballet mistress Megan Connelly has been instrumental in my career progression.

What do you know now that you wish you'd known when you were a student?

I was very hard on myself as a student; I still have to remind myself today to keep focused and work hard, but to also be patient and trust in my ability. Life is full of surprises, both good and bad – you will get through if you embrace them head on with self-compassion and an openness to learn. Also, it's so important to keep connected with why you started dancing in the first place – the music, joy and freedom.

PHOTO: TAYLOR FERNÉ-MORRIS



NICA graduate Jon Campos [National Institute of Circus Arts (NICA)]

PHOTOGRAPHER: AARON WALKER PHOTOGRAPHY

Fees: Available upon enquiry.
Scholarships or subsidies: Please contact vicki@nationalcollegeofdance.com
Possible career options: Graduates have the opportunity to audition for national and international finishing schools and companies. Full career guidance and assistance with audition applications and DVD's are provided by our experienced teachers.

NICA
NATIONAL INSTITUTE OF CIRCUS ARTS AUSTRALIA

National Institute of Circus Arts (NICA)

National Institute of Circus Arts (NICA)
P: 03 9214 6975
E: info@nica.com.au
W: nica.com.au

Study Circus Arts at the National Institute of Circus Arts, Australia's Centre of Excellence for professional education and training in contemporary circus arts.
The Bachelor of Circus Arts produces graduates with a broad body of knowledge and skills through immersive and experiential practice-based studies in contemporary circus arts. It is the highest level of accredited circus training in Australia. Academic units include circus history, music and theatre technology, arts business management, and anatomy. You'll participate in two speciality apparatus activities; a group act; and strength, fitness and conditioning classes, developing professionalism and safe performance practice. The aim is a viable and sustainable career future in the performing arts.
Applicants must be physically able to undertake the rigorous NICA training. Students train physically between four and six hours a day in circus skills, fitness, dance and movement.
The Certificate IV in Circus Arts provides aspiring circus artists with an introductory experience into high performance circus arts training. Successful completion of the Certificate IV in Circus Arts equips students with the knowledge and skills to audition for the Bachelor of Circus Arts.
For more information visit nica.com.au

COURSES
Full time courses:
Bachelor of Circus Arts
Course code: BA-CIRCA1
CRICOS provider code: 00111D
CRICOS course code: 078080F
Time: 3 years (full-time)
Certificate IV in Circus Arts
Course Code: 10111NAT
CRICOS code: 086127G
CRICOS provider code: 00111D
Time: 1 year (full-time)
Main subjects: Anatomy and Biomechanics, Performance and Movement, History and Application of Circus Arts, Technical Aspects of Circus Production, Circus History and Culture, The Contemporary Circus Industry, Music and Circus, The Business of Circus, Ensemble Performance, and Circus Arts Specialisation.
Practical dance classes per week: Performance and movement classes, ensemble performance creation, and individual circus specialisation in two specialties, as well as additional workshops and masterclasses with guest artists and directors.
Contact hours per day: 36 hours/week
Pre-requisites/entry requirements: Applicants must have completed the Victorian Certificate of Education (VCE) or its equivalent, such as an interstate Year 12 qualification, in addition to completion of VCE units 3 and 4 – a minimum study score of 25 in any English (except EAL) or 30 in English as Alternate Language (EAL) or equivalent
No prerequisite studies are required for the Certificate IV in Circus Arts. Prior to enrolling, all applicants will be required to complete the Pre Training Review (PTR) process. All offers made will be subject to the outcome of the PTR.
Main teachers: NICA boasts some of the world's finest circus and performance practitioners, hailing from Argentina, Australia, Canada, China, England, France and Russia. Industry experts provide a solid grounding in the business and technical aspects of circus arts and the performing arts industry. At NICA you will work closely with these world-class circus artists in addition to workshops with guest teachers and directors.
Audition date: September/October 2020
Audition requirements: In addition to the academic entry requirements, entry into the National Institute of Circus Arts is by audition, interview and medical assessment. Prospective students must make an application in order to be invited to audition. Applicants who cannot travel to audition venues may apply by video. More details about the audition requirements can be found at nica.com.au
Fees: For information about fees, visit the Swinburne course page https://www.swinburne.edu.au/study/course/international/bachelor-of-circus-arts/?seid=ref|std|VTAC|yr12|art_con|201
Scholarships or subsidies: Eligible to apply for scholarships through Swinburne University and NICA.
Possible career options: Circus arts training can lead to work in contemporary circus, traditional circus, social circus, stunt work, corporate entertainment, festivals, teaching and other sectors of the arts industry. NICA graduates have worked with Cirque du Soleil, Circa, Circus Oz, Cavalia, Dragone, Carnival Australia, NOFIT State Circus. Many graduates have started up their own successful circus and physical theatre companies that regularly tour nationally and internationally.

National Institute of Dramatic Art (NIDA)

215 Anzac Parade
KENSINGTON NSW 2033
P: 02 9697 7600
E: info@nida.edu.au
W: nida.edu.au

COURSES
For those wanting to start a career in the performing arts, NIDA offers full-time fully-accredited Vocational Diploma, Bachelor and Masters courses in a variety of disciplines, including acting, costume-making, design for performance, directing, live production, specialist make-up, musical theatre, props-making, scenic construction, technical theatre and stage management, writing, and voice.
NIDA's Vocational Diploma of Musical Theatre is an intensive year of practical study that will elevate you to become a 'triple threat' – singer, dancer, actor.
Vocational Diploma of Musical Theatre course code: CUA50213

THE NATIONAL THEATRE
MELBOURNE

National Theatre Ballet School

Corner Carlisle
and Barkly Streets
ST KILDA VIC 3182
P: 03 9534 0224
E: ballet@nationaltheatre.org.au
W: www.nationaltheatre.org.au/ballet

One of Australia's preeminent training institutions, the National Theatre Ballet School is distinguished as the fore-runner and longest-running of the country's dance schools. We are devoted to providing exceptional tuition to all students and nurturing you through this next stage of your artistic development.

The school is proudly led by Artistic Director Damian Smith, an inspirational dancer with more than 25 years' international experience with companies including Boston Ballet, Dutch National Ballet, Hong Kong Ballet, Hamburg Ballet, Ballet Du Nord and New York City Ballet. He joined the San Francisco Ballet in 1996, performing as Principal Dancer from 2001 until he joined the National Theatre Ballet School in 2018.

The National Theatre Ballet School is famous for our professional training with a reputation for excellence that is proven year after year by ever-growing alumni of dancers pursuing successful careers in dance.

We understand that a career in dance is physically rigorous and highly competitive. We also understand what it feels like to be passionate about the performing arts; our professionally trained and encouraging teachers are here to develop your skills, your confidence and your resilience. We shall provide the necessary training and support to help you fulfil your potential. Located in Melbourne's iconic National Theatre under the same roof as the Drama school, the Ballet school enables students to train in our beautiful heritage listed building and perform in the 800-seat theatre supported by our professional production and technical teams. And with the stunning St Kilda Beach just 5 minutes' walk away, you will be able to unwind and relax after an invigorating day in the rehearsal room.

We believe that everyone should have the chance to enhance their artistic skills and to follow your dreams in a supportive and nurturing environment. We look forward to helping you realise your ambitions.

"I learnt to fly at the National. The National Theatre Ballet School taught me how to perform, how to be an artist and a dancer. How to transcend the everyday, into the mysterious world of the stage. Without it I would never have known the joys which have become my life as a professional dancer." Amber Scott, Principal Dancer, The Australian Ballet

COURSES

CUA50113 Diploma of Dance (Elite Performance).

CUA60113 Advanced Diploma of Dance (Elite Performance)

(Non-accredited) Emerging Artist Program, Bridging year dedicated to refining technical and artistic skills in performance.

Main subjects: Classical, Pointe, Pas De Deux, Male Coaching, Contemporary Character, Classical Repertoire, Pilates, Drama, Choreography, Anatomy, Nutrition, Career Preparation

Practical dance classes per week: Onstage Classical Ballet classes and rehearsals, Choreography and Contemporary workshops, 10 performances per year, Photoshoots, Repertoire, Community engagements, Public events, Private Coaching, Film.

Contact hours per day: 30 to 35 hours over a 5/6-day week

Pre-requisites/entry requirements: Entry Requirements: Age 16 or over, or the completion of Year 10 or International equivalent. Acceptance is by audition only. Students without formal qualifications will need to provide The National Theatre Ballet School with evidence of an LLN test in order to access VET Student Loan funding. Applicants must be at an Advanced Level from a Recognised Classical Ballet Syllabus

Main teachers: Artistic Director, Mr. Damian Smith -Former principal artist of the San Francisco Ballet Company, Associate Director, Ms Susan Sargison -Former Ballerina of The Australian Ballet Company, Ms Claire Campbell- Former Ballerina of the Scottish Ballet , Ms. Jane Inglis-Keen- Former Ballerina with The Australian Ballet, Ms. Alida Segal (Character)- Moiseyev School of National and Character Dance Moscow, MS. Jennifer Fleenor -Contemporary Dancer CoisCeim Dance Theatre, Ms.Yuiko Masukawa Former Ballerina Melbourne City Ballet.

Guest Teachers from The Australian Ballet and visiting Alumni Artists

Audition date: The National Theatre Ballet School has two scheduled rounds of auditions per year and invite auditions by appointment if you are unable to attend at these times.

Dates: First Round: Saturday 15th August. Second Round: Saturday 17th October Video submission via You-tube or Vimeo for 2021 COVID-19 distancing conditions are in place. There will be no disadvantage for video submission.

Fees: $11,500 per year + a $200 Enrolment Deposit

Scholarships or subsidies:
The Gertrude Johnson Scholarship,
The Miss. Eileen Tasker Scholarship,
The Jean Stewart Scholarship

Possible career options: Profession career in the dance industry.

Swan Lake Act 11 on home stage at The National Theatre, Dancer- Jemima Scott. [National Theatre Ballet School]

PHOTOGRAPHER: RON FUNG

NEW ZEALAND SCHOOL OF DANCE

New Zealand School of Dance

WELLINGTON
NEW ZEALAND
P: +64 4 381 9252
E: dance@nzschoolofdance.ac.nz
W: www.nzschoolofdance.ac.nz

The full-time tertiary programmes offered by the New Zealand School of Dance (NZSD) are aimed at developing the qualities essential for professional dancers: strong technique, musicality, coordination and dedication to the art form. NZSD students major in either classical ballet or contemporary dance, but maintain a strong base in their minor discipline.

The NZSD has an outstanding faculty of dance teaching staff. Guest tutors from around the world and specialists in anatomy, dance history, sports medicine, nutrition, physiotherapy, strength and conditioning, yoga and pilates round out the holistic training.

The School's impressive purpose built facilities house nine dance studios, a 160 seat theatre, specialist performing arts library, pilates/GYROTONIC® and physiotherapy rooms. Students have full access to a state-of-the-art gym and have weekly training sessions with a personal trainer. The School is Official School of the Royal New Zealand Ballet. Excellent secondment opportunities are available through the School's relationships with leading ballet and contemporary dance companies around the world.

NZSD has between 85-100 full-time students and in addition, runs aspirational programmes for younger dancers. NZSD is funded by the Ministry of Education through the Tertiary Education Commission and is registered with the NZ Qualifications Authority (NZQA).

COURSES

New Zealand Diploma in Dance (2 years full-time). This course sits at Level 6 on the New Zealand Qualification Network.

New Zealand School of Dance Diploma in Dance Performance (3 years full-time). This course sits at Level 7 on the New Zealand Qualification Network (equivalent to an undergraduate degree).

Main subjects: Classical ballet, contemporary dance.

Tyla Steinbach

Corps de Ballet, San Francisco Ballet.

Where are you from?

I was born in Zimbabwe and began my ballet training there at the age of three before moving to Perth in 2008.

What level of education had you attained before beginning your full-time training?

When I begun full-time ballet I had completed Year 10 before changing to Distance Education to complete my final two years to graduate from Year 12 before moving to San Francisco. Throughout my ballet training I sat my RAD exams from Grade 4 to Advanced 2, I also received my Solo Seal and I completed my Cecchetti exams from Intermediate to Advanced 2.

Where did you study?

In 2016, at the age of 15, I moved to Sydney to begin full-time ballet at Tanya Pearson Academy. In February, 2017, I competed in the Prix de Lausanne where I was offered a scholarship at San Francisco Ballet School. I moved there in September the same year and joined the final level of the school to continue my training under the direction of Patrick Armand. After my first year in San Francisco I was one of 12 students (6 girls/6 boys) selected for the Trainee Program for the 2018/19 year. The Trainee program acts as a stepping stone between the school and the company. As trainees we took technique class each day and then rehearsed pieces for performances in San Francisco as well as going on tour to other American states such as New York. As trainees we also danced with the San Francisco Ballet Company when they needed additional dancers for larger ballets.

Tyla pictured in her new home of San Francisco.

PHOTO: RON ROTHENBURG.

What is your best memory of your studies?

I have lots of fond memories from my four years of full-time ballet and I will forever remember these important years as ones that shaped the dancer I am now. Competing at Prix de Lausanne and being able to share this experience with two of my closest friends will forever be a very special time. Prix de Lausanne gave me the opportunity to perform in front of directors from all around the world and allowed me to get where I am today.

During my time in San Francisco some of my best memories were when I was a trainee and was able to perform in productions such as *Nutcracker*, *Sleeping Beauty* and *Don Quixote*. It was surreal dancing on the War Memorial Opera House stage alongside the company dancers; I never thought it would happen, so it was definitely a pinch yourself moment.

How quickly did you gain a professional position after graduation?

During my trainee year I sent out my audition video to many companies but I was very fortunate that at the end of my trainee year Helgi Tomasson offered me a contract as an apprentice with San Francisco Ballet Company. I finished my two years in the school in May, 2019, and began my contract with the company in the July that same year.

Tell us a little about your present job.

As we share the opera house with the San Francisco Opera, for the first six months of our season we learn and rehearse all the ballets that are scheduled. Then for the last six months we perform each ballet for about two weeks while at the same time refreshing and rehearsing for the next ballet that we may have learnt many months before. This can be very difficult as we will go months without touching the ballet and then will only have a week or two to pull it together again before putting it on stage.

What do you know now that you wish you'd known when you were a student?

Throughout my experiences so far I've learnt that every dancer will have a different path to follow and no one person's journey is the same or can be replicated. As a student you always have an idea of what your dream school or company is and the hard thing is that you may not get into that particular school, but that doesn't mean you have failed. Going through experiences like this I've learnt that everything happens for a reason and what I saw as a set back actually lead me to much greater opportunities. Just trust and enjoy your journey and don't compare it to others.

NZSD contemporary dance students Stephanie Halyburton and Eden Kew. [New Zealand School of Dance]

PHOTOGRAPHER: STEPHEN A'COURT

Allied subjects: nutrition, yoga, pilates, anatomy, music and dance history. For classical majors – pas de deux, repertoire, pointe, virtuosic coaching, choreography, yoga and stretch. For contemporary majors – partnering, improvisation, repertoire, yoga and choreography. Students perform in a choreographic season and end-of-year graduation season.

Practical dance classes per week: 30-40 hours.

Contact hours per day: 8.30 – 5.45 (Monday to Friday) and 8.30 – 12.30 (Saturdays). More hours may be required at certain times.

Pre-requisites/entry requirements: Students are usually 16 to 18 years old when entering the full-time course. Preference will be given to students who have attained NCEA Level 1 (Yr 11 NZ or Yr 10 Australia) and who have reached a level in classical ballet equivalent to RAD Advanced 1 (IDTA Advanced level 1, BBO Advanced 1, Cecchetti Advanced 1, BAL Intermediate). Students are required to understand conversational English. Auditions will be held in Wellington, New Zealand. Candidates who are unable to audition in person are encouraged to participate in the NZSD Digital Auditions.

Main teachers: Garry Trinder (director), Paula Steeds-Huston, Christine Gunn, Qi Huan, Victoria Colombus, Daniel Jaber, Nadine Tyson, Turid Revfeim, Sarah Fitzsimons and Gina Andrews plus international guest teachers throughout the year.

Audition date: September/October.

Audition requirements: Candidates must complete an application form online at www.nzschoolofdance.ac.nz, and pay an audition fee, to secure an audition. The audition consists of a classical technique class and a contemporary technique class. An interview with the audition panel or orthopaedic examination may also be required.

Fees: $8,635 + students services levy

Scholarships or subsidies: Several Scholarships may be available to students who have successfully completed at least one year of study at NZSD, on the grounds of financial hardship.

Possible career options: Most graduates enter careers in dance performance, around 75% of students gaining contracts within six months of graduating. Recent graduates are dancing with Akram Khan Company (UK), Atamira (NZ), The Australian Ballet (AU), Australian Dance Theatre (AU),Ballet Arizona (US), Black Grace (NZ), Co:3 Australia (AU), Dancenorth (AU), English National Ballet (UK), Footnote New Zealand Dance (NZ), Hofesh Shechter II (UK), Houston Ballet (US), Java Dance Company (NZ), Kibbutz Contemporary Dance Company (IL), Leipzig Ballet (DE), The National Ballet of Canada (CA), New Zealand Dance Company (NZ), Queensland Ballet (AU), Rambert (UK), Royal New Zealand Ballet (NZ), The Sarasota Ballet (US), Singapore Dance Theatre (SG), Studio Wayne McGregor (UK), Sydney Dance Company (AU), Thüringer Staatsballett (DE), The Washington Ballet (US), West Australian Ballet (AU) New Zealand School of Dance alumni also work in related fields such as physiotherapy, dance teaching, pilates instruction, arts administration, research, dance notation, dance film, photography and journalism.

NBT
NEWCASTLE BALLET THEATRE

Newcastle Ballet Theatre

CARDIFF NSW 2285
P: 0401 214 042
E: nbt1@live.com.au
W: www.newcastleballettheatre.com.au

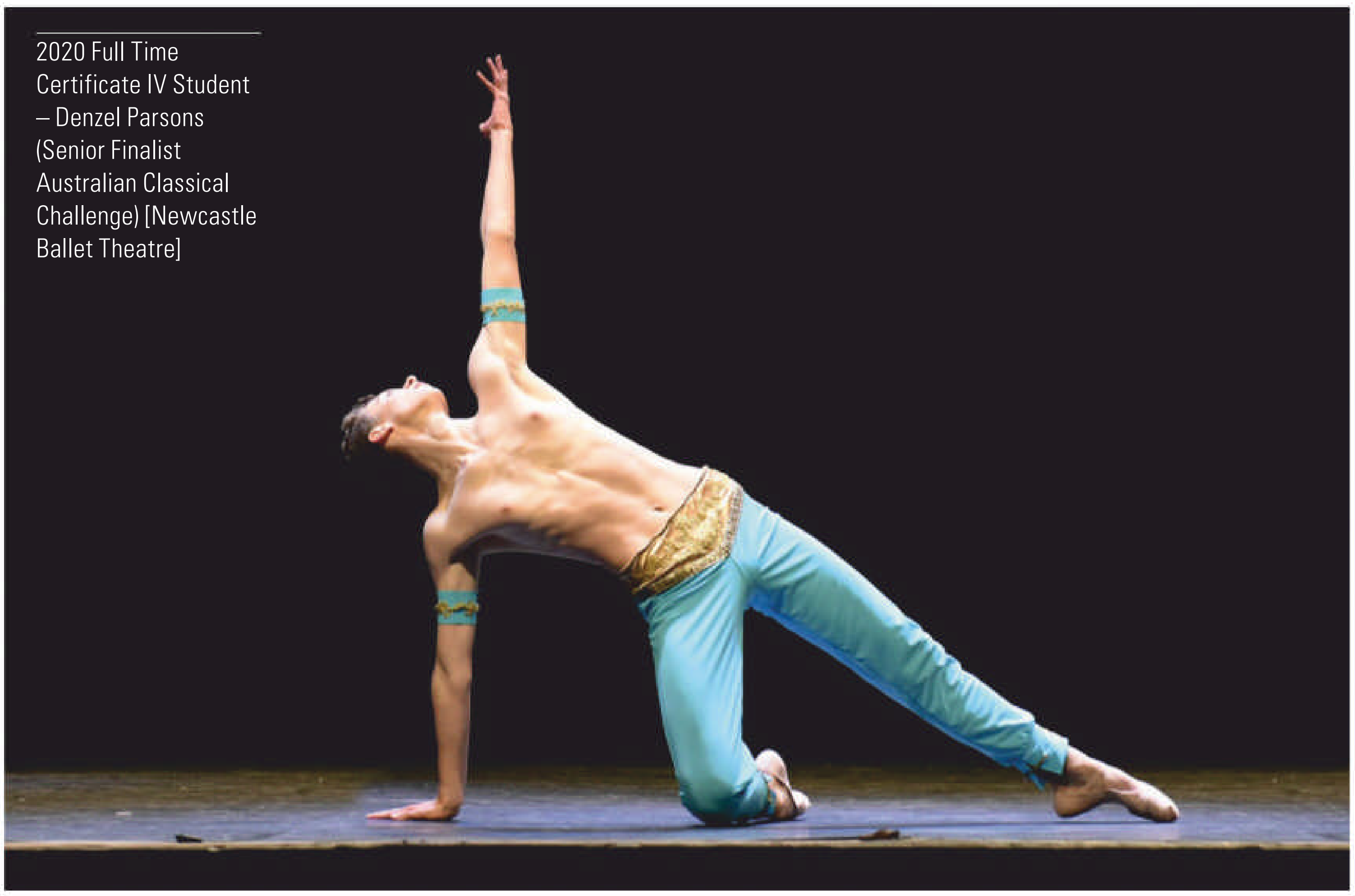
COURSES

Newcastle Ballet Theatre - Full Time Program offering CUA40113 Certificate IV in Dance and CUA50113 Diploma of Dance (Elite Performance) as well as Non Certificate Full Time training and Part Time Transitions Program.

All Nationally Accredited training courses are delivered under a partnership agreement with the ATOD RTO 31624. This is a dance based course - any and all academic studies must be arranged by individual students and families. NBT provides facilities and time, as needed, built into the daily timetable.

Main subjects: Classical Ballet, Pointe, Boy's Coaching, Repertoire, Pas de Deux, Contemporary, Pilates, Yoga, Stretch & Conditioning. History of Dance.

Practical dance classes per week: Approximately 30 hours per week, not including optional afternoon classes.



2020 Full Time Certificate IV Student – Denzel Parsons (Senior Finalist Australian Classical Challenge) [Newcastle Ballet Theatre]

PHOTOGRAPHER: DANCETRAIN

Jasmine Henry, our graduate, currently in Vaganova Ballet Academy [Pevnev Ballet Academy]

PHOTOGRAPHER: SERGEY PEVNEV

Contact hours per day: Approximately 6 hours per day, with optional afternoon classes.
All Full Time dancers participate in Australian Conservatoire of Ballet Syllabus exams as well.
Pre-requisites/entry requirements: Advanced Students.
Main teachers: Kristy Tancred, Rider D. Vierling, Meg Akerman, Julie Wells, Belle Leonard, Bronte Della Bosca.
Audition date: Auditions taken throughout Term 3 and 4 - including Post HSC - at the NBT studios by appointment. Video Auditions also accepted. Please see website for video requirements.
Audition requirements: Please see website for full audition requirements or phone Rider 0401 214 042
Fees: Please contact NBT for full details.
Scholarships or subsidies: Some scholarships available for both male and female students. Please contact NBT for details.
Possible career options: Professional dancer, dance teacher.

Northern College of the Arts & Technology (NCAT)

62 Murray Road
EAST PRESTON VIC 3072
P: 03 9478 1333
E: ncat@education.vic.gov.au
W: www.ncat.vic.edu.au

COURSES
VCE/VET Certificate II in Dance
VCE Dance
Year 10 Dance
(All via audition only)

Patrick School of the Arts

Level 2, 140 High Street
PRAHRAN VIC 3181
P: 03 9521 1735
E: info@patrickstudiosaustralia.com.au
W: www.patrickstudiosaustralia.com.au

COURSES
FULL-TIME TERTIARY PERFORMING ARTS: Training in all styles of dance including jazz, ballet, contemporary, musical theatre, lyrical, tap and acrobatics. A two-year course to complete Certificate II, III and IV in Dance. Diploma in Dance.
FULL-TIME TERTIARY MUSIC THEATRE FOUNDATION: For dancers wanting to improve their versatility and develop a strong grounding in singing and acting as well as dance. Includes regular mock auditions as well as classes in vocal technique and acting to work on their triple threat status.
ANDREW HALLSWORTH'S FULL-TIME TERTIARY MUSICAL THEATRE: More acting and singing hours than any other course in Australia. Dance classes are streamed into beginner, intermediate and advanced, for varying levels of dance experience. All teachers are CURRENT industry practitioners and professionals. You will complete either a Certificate IV or Diploma in Music Theatre.
THE ACADEMY- HIGH SCHOOL OF PERFORMING ARTS: Available to gifted students in Years 7 through to 12 who seek comprehensive training in the performing arts and music theatre as well as a commitment to complete their VCE and VSV studies.
Patrick School of the Arts runs a very strong relationship with Swinburne University of Technology and ALL of our tertiary courses are fully accredited through Swinburne.

Perth School of Ballet

443 Scarborough Beach Road
OSBORNE PARK WA 6018
P: 08 9203 6175
E: info@perthschoolofballet.com.au
W: www.perthschoolofballet.com.au

COURSES
Elite Program Part Time Preparatory.
Elite Program Part Time.
Elite Program Full Time.

Pevnev Ballet Academy

3/7 Pitt Way
BOORAGOON WA 6154
P: 0431 766 950
E: pevnevballet@outlook.com
W: www.pevnevballetacademy.com.au

Pevnev Ballet Academy runs a full-time program, with a Junior and a Senior level, led by Sergey Pevnev (former Principal dancer of West Australian Ballet). Class syllabus is based on the Vaganova method. The focus is on high level performance, and aims to foster elite dancers in Western Australia.

COURSES
Students enrolled in the Full-time Program are eligible to obtain Certificates III & IV in Dance as part of the program.
Main subjects: Classical ballet, pointe/repertoire, contemporary, character dance, pas de deux, and conditioning.
Contact hours per day: 9.30am to 4.00pm, Monday to Friday, during school term time.
Pre-requisites/entry requirements: Pevnev After School Training Program - Level 2 or 3, R.A.D Intermediate or equivalent.
Main teachers: Sergey Pevnev, Fiona Pevneva, Laura Pedro, David Mack.
Audition date: Auditions for the full-time program are available by request.
Audition requirements: A minimum age of 10 years and a minimum requirement of Intermediate Foundation Level.
Fees: For more details please see our website www.pevnevballetacademy.com.au

Principal Academy of Dance & Theatre Arts

LEEDERVILLE WA
P: 08 9228 8600
E: admin@principalacademy.wa.edu.au
W: www.principalacademy.wa.edu.au

COURSES
Advanced Diploma of Performing Arts - 52749WA (Majors in Dance, Musical Theatre, Acting)
The qualifications below are offered with pathways in Dance, Dance teaching, Musical Theatre, Acting and Production Management.
RSL Level 3 Diploma in Creative & Performing Arts
RSL Level 3 Extended Certificate in Creative & Performing Arts
RSL Level 2 Extended Certificate in Creative & Performing Arts

Projection Dance School

155 Melbourne Road
WODONGA VIC 3690
P: 0414 402 558
E: admin@projectiondance.com
W: www.projectiondance.com

COURSES
Elite Full-time, Elite Part-time and Distance Elite Vocational Training and Junior Artist Transition Company

Qld Conservatorium Griffith University Performing Arts Department

8 Burke Street
WOOLLOONGABBA QLD
P: 07 3735 3224
E: performing.arts@griffith.edu.au
W: www.griffith.edu.au/study/music/acting
www.griffith.edu.au/study/music/musical-theatre

COURSES
Bachelor of Musical Theatre degree,
Bachelor of Acting degree.

NZSD classical ballet students Tessa Karle & Zahary Healy. Photo by Stephen A'Court

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nzschoolofdance.ac.nz/audition

Elena de Cinque

Founder/director of ED5International.

ED5 International in Sydney is a flourishing enterprise – buzzing with about 500 enthusiastic performing arts students and about 35 equally enthusiastic staff. It is also the personal joy and pride of its founding director, Elena de Cinque. "I've dedicated my whole life to it," she says. "I went with my heart."

Cinque's love of dance began at about age seven, when she started classes at her local school in Leichhardt. By age 13 she had completed all her jazz, ballet and tap classes with honours or high distinction. By the time she had done her HSC, and "mature beyond her years", she had completed her Australian Teachers of Dance diplomas in business and child psychology, and had already found her calling – teaching dance.

After a year expanding her horizons in Rome she returned home (with a new husband, Mario) and wasted no time setting up a school. She chose a sight in Cabarita and took in her first eight students. Now, 20 years later, the school has swelled to a large, five-studio premise in the picturesque old Arnott's Factory site in North Strathfield and boasts dozens of high achieving alumni, particularly in musical theatre.

ED5 International consists of a junior school (up to age 18) and a two-year full-time ASQA accredited Advanced Diploma course for serious students. The course is unique to the school, as Cinque wrote it herself, in response to "a gap we saw in the market where training for the entertainment industry was concerned", she explains. "It goes back to my own experience as a young student, where I felt there was a lack of guidance as to how to make the move from student to professional. I wanted a create place where people could get all the disciplines they require."

Passion attracts passion, as Cinque says, and in 2006 she was thrilled when the sought-after, incredibly prolific choreographer William B Forsythe asked to be on the team. "I first approached Elena and Mario to become their business partner because I loved their work ethic and I felt connected to what they believed in for future performers," he says. "I loved their drive and ambition but also the amount of heart they had for their students. I knew we had different skill sets but I knew together we could make something very special and could influence the future of the entertainment business."

The three co-directors consider themselves and their students as "family" and their dedication and has paid off in droves. The number of entertainers now employed around the world, on Broadway, West End and in Australia, is too many to list here, but the school is represented in just about every music theatre show on land, sea and film.

One of the keys to Cinque's approach is in her choice of dance competitions. You will not see ED5 students appearing in a hectic schedule of local eisteddfods. Instead, Cinque prefers to take a group of juniors every two or three years to competitions or workshops in the US or Europe, where they gain invaluable, cultural exchange and experience.

"Apart from what they learn, it just excites the children, gives them a goal, makes them work harder and what they learn in one year is like three years of regular classes." Students can compete in local competitions in alternate years.

For advanced students, the Diploma course offers a unique focus on learning how to audition.

"A lot of people think that with fulltime training you have all the skills and then you go and audition for the show," Cinque says. "But it's not about doing the show – you can do the show. It's whether you have the skills to get through an audition to get into the show."

2020 started as a big year for ED5 International – it is 30th anniversary of the junior school and the full-time course's twentieth. In addition, Cinque's dedication to teaching was recognised in April by the Australian Performing Arts Teachers Association, which awarded her with its 2020 Meskell Award, an honorary award which recognises significant achievement, distinction, outstanding and lifetime service.

(Radiance Academy (Toowoomba, Qld), led by studio director Sally Andrew, for winning Performing Arts Private Studio of the year.)

The prize is a place at the Broadway Teachers Workshop in New York City, worth $15, 000, which Cinque hopes to take up next year.

– KAREN VAN ULZEN

Elena de Cinque backstage with full-time students

Queensland Ballet Academy

BRISBANE QLD
P: 07 3013 6665
E: academy@queenslandballet.com.au
W: www.queenslandballet.com.au/academy

Queensland Ballet Academy is the official training school of Queensland Ballet, with a long-established history of developing the next generation of professional dancers in an elite, world-class setting.

Our Academy is a springboard from which students work to develop lifelong creativity, curiosity and technical ballet proficiency. Our faculty is made up of renowned ballet artists, as well as in-house performance health and student wellbeing experts. This ensures our students are nurtured throughout their journey — creatively, physically and mentally.

The Academy's commitment to the safe and progressive development of our dancers' minds and bodies is central to all that we do.

COURSES

Pre-Professional Program: Full-time finishing year offering outstanding young dancers the real-world preparation needed to join a professional company (post-school).

Academy Program Levels 6 - 1: Elite ballet training delivered alongside secondary academic studies at Kelvin Grove State College (Years 7 – 12).

Guest Academy Program Levels 6 - 4: Caters for elite students living outside the Brisbane metropolitan area, students are invited to join Academy Program classes during a five day visit each term of the Queensland state school calendar (Years 7 – 9).

Foundation Program Levels 9 - 7: Designed as an introduction to elite ballet training for children, delivered after school each weekday during term time (ages 8 – 11).

Main subjects: Classical ballet, pointe, male technique, pas de deux, repertoire, classical character dance, contemporary dance, body conditioning, male fitness, live performance. Subjects vary depending on the program.

Dancers: Kieren Bofinger and Dani Gibson. [Queensland Ballet Academy]

PHOTOGRAPHER: DAVID KELLY

Practical dance classes per week: Pre-Professional Program: Full-time training. Academy Program: Full-time dance and academic program.

Guest Academy Program: Joins Academy Program students for classes during visits.

Foundation Program: This program is delivered as an after school offering from Monday - Friday. Children are encouraged to attend at least two classes per week.

Contact hours per day: Pre-Professional Program: 37+ hours per week

Academy Program: 14+ hours per week (Level 6), 15.5+ hours per week (Level 5), 17+ hours per week (Level 4), 21.5+ hours per week (Level 3), 23+ hours per week (Levels 2 & 1).

Guest Academy Program: 4x five-day visits per year, during school terms.

Foundation Program: This program is delivered as an after school offering from Monday - Friday. Children are encouraged to attend at least two classes per week.

Pre-requisites/entry requirements: Entry into all Queensland Ballet Academy programs is by audition or invitation.

Main teachers: Teaching staff across the various programs include Academy Director Christian Tátchev; Teachers Paul Boyd, Louise Deleur, Elena Kozhemyachenko, Veronika Sheremetieva, Zenia Tátcheva, Wim Broeckx, Clare Morehen, Lisa Edwards, and Gary Dionysius; Associate Teachers Anthony Lewis, Louise Drysdale, Guy Wheatstone, Amelia Waller and Melissa Tattam.

Audition date: Academy Program*: Online video submission, due 2 August 2020

Pre-Professional Program*: Online video submission, due 6 September 2020

Guest Academy Program*: Online video submission, due 1 November 2020

Foundation Program: A Pre-selection Experience will be held in November in lieu of an audition. Visit queenslandballet.com.au/foundation-program for more information.

*Late audition submissions may be considered. Please email academy@queenslandballet.com.au for more information.

Audition requirements: Please refer to www.queenslandballet.com.au/2021-academy-auditions

Fees: Fees provided upon request.

Scholarships or subsidies: Thanks to the generous support of our donors and partners, Queensland Ballet is able to offer a number of scholarships, bursaries and awards to students each year. Part or full scholarships, bursaries and awards may be offered to students at the discretion of the Academy Director, at any point during the continuum of audition, enrolment and progression from year to year.

Possible career options: Queensland Ballet Academy students receive industry and educational qualifications to support continued training, studies and employment.

Year 12 / Level 1 graduates receive:

- Queensland Ballet Pre-Professional Certificate in Dance
- Queensland Certificate of Education
- Australian Tertiary Admission Rank (ATAR) and / or any Vocational Education and Training

Accredited courses (e.g. Diploma in Business)

Pre-Professional Program graduates receive a Queensland Ballet Academy Professional Certificate in Dance and are prepared to be industry-ready for employment with professional dance companies in Australia and overseas.

QCD
QUEENSLAND
COLLEGE OF DANCE

Queensland College of Dance

26 Glentanna Street
KEDRON QLD 4031
P: 07 3733 0900
E: qcd@qldcollegeofdance.com.au
W: www.queenslandcollegeofdance.com.au

At Queensland College of Dance, our focus is on creating real world opportunities for students striving for a career in the Dance and Performing Arts Industry.

QCD is passionate about developing artists with skills and qualities that make them industry ready and employable. We are committed to providing students with the broadest range of opportunities possible, and our courses offer access to an extensive array of networks across the globe. QCD has a faculty of teachers with the knowledge, skills, and expertise to guide aspiring performers towards the career of their dreams, and our programs can be tailored to meet the needs of all students to ensure they receive the best possible training and education to suit their individual goals. With state-of-the-art facilities the rival of any in the world, we have created an environment that nurtures, challenges, and maximises each student's capacity for growth and development. If you are serious about a career in the dance and performing arts industry, we invite you come and join us so that you can start the journey of turning your dreams into reality.

COURSES

Our courses are delivered under a partnership agreement with Australian Teachers of Dancing (ATOD - RTO31624)

Lily Babbage, Gaby Fiadino, Lily Tappenden, Lachlan Hill, Emilia Bignami (Queensland College of Dance Pre-Professional Classical dancers.) [Queensland College of Dance]

PHOTOGRAPHER: ERIK SAWAYA

and Australian Dance and Performance Institute (ADPI - RTO1476).

Dance Excellence Program
Certificate III in Dance - CUA30113
Time: 1 or 2 years (Part-Time)
Aims: To provide students with a solid, technical foundation that will prepare them to transition into higher dance qualifications and/or full-time dance training.

Pre-Professional Program (Classical/ Contemporary)
Elite Ballet Programs:
Time: 1 or 3 day options available
Aims: To provide transitional pathways towards full-time dance for talented and dedicated young dancers who are passionate about classical ballet and contemporary dance.
Diploma of Dance (Elite Performance) - CUA50113
Time: 1 or 2 years (Full-Time)
Aims: To provide students with high quality mentors and training that enriches their technical skills, artistry, and performance qualities to be able to successfully pursue a career in Classical Ballet and/or Contemporary Dance.

Pre-Professional Program (Commercial Dance)
Diploma of Dance (Elite Performance) - CUA50113
Time: 1 or 2 years (Full-Time)
Aims: To provide students with training from high quality industry professionals that challenges and inspires them to develop skills and attributes to be able to pursue a career in the Commercial Dance industry.

Pre-Professional Program (Musical Theatre)
Diploma of Musical Theatre – CUA50213
Time: 1 or 2 years (Full-Time)
Aims: To provide students with training from high quality industry professionals to develop their vocal, acting, dancing, and performance qualities to be industry ready in their pursuit of a career in Musical Theatre.

Pre-Professional Advanced Musical Theatre
Advanced Diploma of Art (Musical Theatre & Commercial Dance) 1058NAT
Time: 1 year (Full-Time)
Aims: To provide an advanced level of professional practice for aspiring musical theatre performers focusing on the development of complex technique through advanced performance work in singing, acting and dancing.

Main subjects: Anatomy and Nutrition, Sports Psychology, Dance and Performing Arts History, Dance Improvisation and Composition, Scene Studies

Practical dance classes per week: Ballet, Ballet Repertoire, Pas De Deux partnering, Pointe, Character Dance, Contemporary, Strength & Conditioning, Pilates, Commercial Jazz, Tap, Jazz Technique, Heels Technique, Broadway Jazz, Hip Hop, Musical Theatre, Singing Technique, Acting Technique, Industry Mentoring

Contact hours per day: 8.30am – 4.00pm

Main teachers: Daniel Gaudiello (former Australian Ballet), Claire Phipps-Males (former Australian Ballet & Queensland Ballet), Tim Hill (Director – NIDA), Jacqui Devereux (Qualified VET Trainer & Assessor – Diploma & Advanced Diploma Musical Theatre), Deanna Castellana (Merge Dance Theatre, Company Director)

Audition date: Sunday, 30th August (Times TBC)

Audition requirements: Dance Excellence - Open Jazz and Contemporary Class
Elite Ballet - Open Classical and Contemporary Class
Classical/ Contemporary – Open Classical and Contemporary class
Commercial Dance – Open Jazz and Contemporary class
Musical Theatre – Song and Monologue of choice and Jazz class

Fees: Upon request

Scholarships or subsidies: Options available and assessed during audition process

Possible career options: Professional Dancer/Performer, Choreographer, Dance Teacher

Queensland Dance & Performing Arts

**153 Railway Parade THORNESIDE
QLD 4158
P: 0407 103 860
E: qdpa@outlook.com.au
W: www.qlddanceperformingarts.com.au**

COURSES

CUA50113 Diploma of Dance (Elite Performance)
Full time and Part time course

Queensland National Ballet School

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P: 0415 951 077
E: qldnationalb@yahoo.com.au
W: www.qldnationalballet.com.au**

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Developing students with all the skills to pursue a career in the dance industry, we are dedicated to developing our dancers with a strong, refined and secure classical ballet technique with a solid contemporary technique and styles.

Priding ourselves in training our students to be versatile technical dancers and experienced performers.

We offer our students with the highest regarded faculty of former professional dancers available.

Student have been accepted into Hamburg Ballet School - Germany, Bejart Ballet School - Lausanne Switzerland, Houston Ballet II - Texas, English National Ballet School - London, Australian Ballet School, Basel Ballet School - Switzerland, Royal Ballet School of Antwerp - Belgium, Le Centre International de Danse Rosella Hightower - France, Elmhurst Ballet School - Birmingham, Central Ballet School - London, Akademie des Tansz - Mannheim, Miami City Ballet School, Orlando Ballet School, Arizona Ballet School, Queensland Ballet Pre-Professional Programme, Sydney Dance Company Pre Professional Year and many more.

New Purpose built facility in 2016, walking distance to public transport with student/concession fares.

COURSES

Advanced Diploma in Dance (Elite Performance) CUA60113- 2/3 years full-time.
Certificate IV in Dance CUA40113- 1/2years full-time.
Schooling through Cairns School of Distance education (subsidized fee).
1 or 2 day options available for student in conductions with local high schools.

Main subjects: Training in the prestigious Russian Vaganova method of classical ballet, contemporary dance, pas de deux, pointe, repertoire, performance, stretching and strength conditioning, cardio, jazz and industry development practices. ACB Exam syllabus classes also available.

Main teachers: Martyn Fleming (Artistic Director) - Former Principal - English National Ballet/ Bejart Ballet Lausanne.
Tracey Myles (Principal Director) - Qld National Ballet School.
Maina Gielgud (Patron) Former Director Australian Ballet Company/Royal Danish Ballet.
Justine Summers- Former Principal - Australian Ballet Company/Birmingham Royal Ballet.
Gaylene Cummerfield - Former Principal - Birmingham Royal Ballet Company.
Clare Morehen - Former Principal - Qld Ballet Company.
Karen Donovan - Former Principal - Birmingham Royal Ballet.
Yue Shi (Tony) Classical/Pas de duex/Boys coaching - Former Artist- Royal New Zealand Ballet Company, Qld Ballet Company and Singapore Dance Theatre. Graduate of the Beijing Dance Academy (Vaganova) and New Zealand School of Dance.
Amelia Waller - Former Soloist- Qld Ballet Company (Contemporary).
Caitlin Cowhig- Bejart Ballet Lausanne- Rudra Ecole- Switzerland (Contemporary).
Kym Stokes - Classical Ballet.

Audition requirements: Full-time auditions held in Oct/Nov (private or video auditions available).
Please contact us now to book a audition or if you have any questions.

Scholarships or subsidies: The Annual "Maina Gielgud MALE Scholarships" Full and Part scholarships NOW AVAILBLE
Financial assistance- Qld National Ballet School Full-time is approved by Centerlink - Youth Allowance and Austudy/Abstudy. (Certificate IV only)

Queensland University of Technology (QUT)

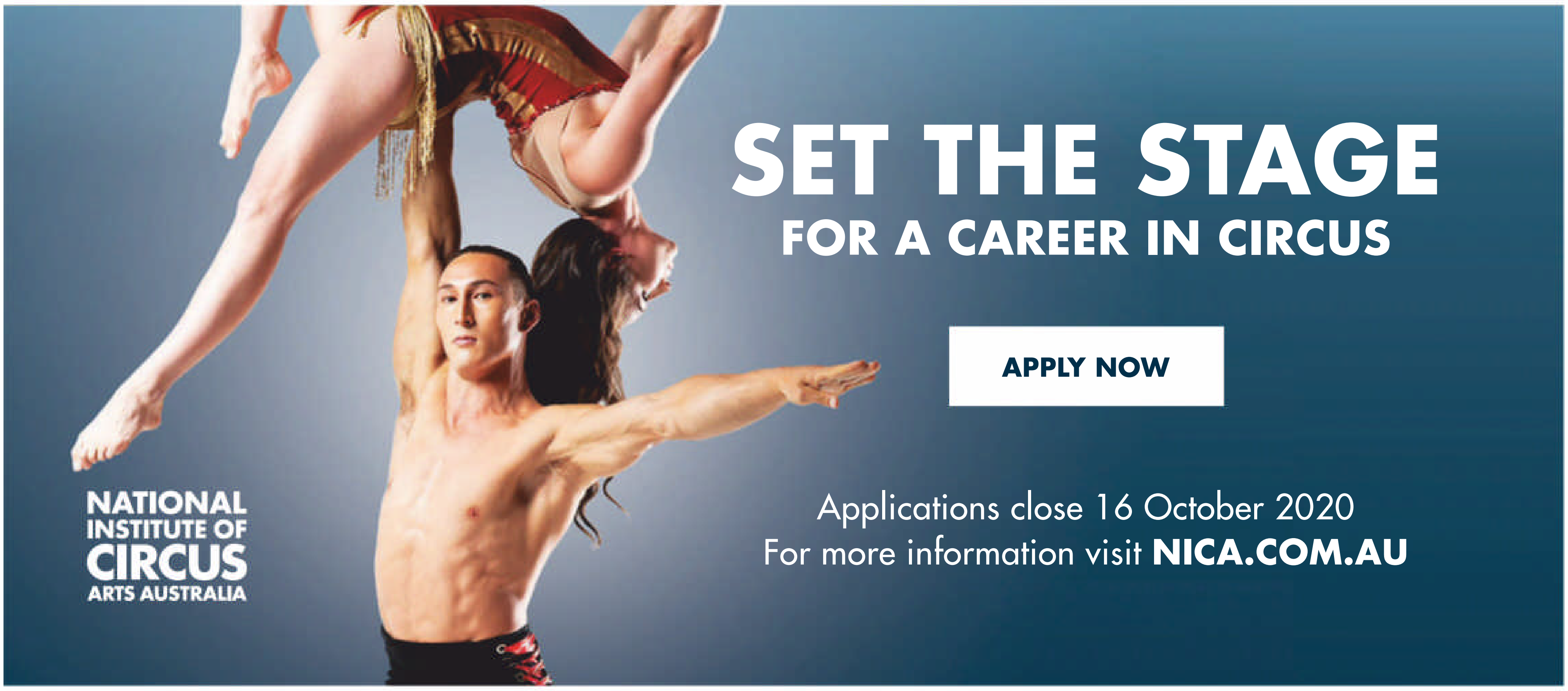
BRISBANE QLD
P: 07 3138 8114
E: ci@qut.edu.au
W: www.qut.edu.au/dance

COURSES

Bachelor of Fine Arts (Dance) – 3 years full time: This course is designed for future dance professionals who aspire to careers in dance teaching, choreography, research and academia, community arts practice, dance medicine and science, and arts management.
Bachelor or Education (Secondary) / Bachelor of Fine Arts (Dance): In this course you will be able to complete two degrees in four and half years full time allowing you to combine your passion for dance while teaching English, History, Geography or Maths.
Postgraduate Courses:
Master of Teaching – Additional 2 years full time. You can complete your Bachelor of Fine Arts (Dance) degree first and then follow with a Master of Teaching which allows you to teach Dance alongside Drama, Music or Visual Arts.
Master of Philosophy
Doctor of Creative Industries
Doctor of Philosophy (Creative Industries)
The Bachelor of Fine Arts (Dance Performance) and Bachelor of Fine Arts (Dance) are delivered on campus at QUT Kelvin Grove in Brisbane, Queensland.

Dancer: Samantha Ead [Queensland National Ballet School]

PHOTOGRAPHER: TAYLOR-FERNE MORRIS PHOTOGRAPHY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Queensland Ballet Company
& Queensland Ballet Academy,
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JMAB alumni Abigail Oliveiro, Principal Ballerina, Ballet Manila
Photography by Mark Sumaylo

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Ransley Ballet and Dance Centre

57 Paradise Avenue MIAMI
GOLD COAST QLD 4220
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E: joy_ransley@hotmail.com
W: www.ransleyballet.com.au

COURSES

Ransley Ballet and Dance Centre's two-year program offers full-time dance training from professional dancers, including Nicole Ransley, former Royal Ballet dancer U.K.

Raw Company

BRISBANE QLD
P: 1300 729 326
E: admin@rawcompany.net
W: www.rawcompany.net

COURSES

CUA30113 Cetifiicate III in Dance
CUA40113 Certificate IV in Dance
CUA50213 Diploma of Musical Theatre

Rogerson Elite Classical Training

1/49-51 Stanley Street
PEAKHURST NSW 2210
P: 0408 210 059
E: nicole@rogersondancers.com.au
W: www.rogersonelite.com

COURSES

Elite Classical Training Program (Full Time Course) – This unique program is available from Year 7 to Pre-Professional (students from year 6 will be considered following consultation with both the student and family).

Elite Transition Program– Students are able to attend the full time program for up to 2 days per week as approved by their academic schools, or attend our intensive after hours program.

Visit our website for the Latest on News, Reviews, Auditions, Competitions and much more.

Russian Choreographic Academy
The Professional Ballet School

Russian Choreographic Academy The Professional Ballet School

27-31 Camberwell Road
HAWTHORN EAST VIC 3123
P: 03 9882 5378
E: admin.rca@icloud.com
W: www.russianchoreographicacademy.com

The Russian Choreographic Academy brings highest quality International teachers to Australia from Russia and Europe. Our Vaganova teachers are graduated from the world famous Vaganova Academy, St. Petersburg, Russia, The Russian Choreographic Academy (RCA) provides gifted students with the opportunity to be trained in the true Russian System, a system which has trained a multitude of the world's greatest dancers and is in high demand internationally. These students will have master classical teachers who have graduated from either The Vaganova Academy St Petersburg or other top Russian academies. These teachers are brought to Australia under sole contract to RCA. Entry is by audition only.

The students will study all facets of dance which will lead them towards a career in classical ballet and not have to be re-trained for professional and international standards. Students will also have the opportunity to complete their academic studies at nearby highly respected Camberwell High School (co-ed) and Canterbury Girls High School. They can study years 8-12 and gain full University Entrance Scores. As well as the best possible ballet training available, the academic education is catered for by two of Victoria's top non-selective high schools. Classes are kept to very small numbers to enable students to receive very personal and careful teaching. The Academy teaches Years 1-8 of the Russian Training System. Students take part in performances mid-year and end of year performances in large professional theatre. RCA has 3 fully fitted professional studios, with sprung floors, mirrors, heating, cooling and spacious dressing rooms. The Academy is close to all public transport and close to central Melbourne.

Alumni: Elizabeth Hill Former Ballerina West Australian Ballet and presently ballet mistress Australian Ballet Company and Executive Director of The Victorian Opéra, Frances Murphy, Australian Ballet, Monte Carlo Ballet, Christopher Rogers-Wilson (Soloiste), Birmingham Royal Ballet, Australian Ballet (Senior Artist), Telstra Dancer of the Year 2013, Sakis Michelis former member of Australian Ballet, Kalman Warhaft Former Sydney Dance Company, Duncan Lyle presently a member of "American Ballet Theatre", Fiona Cameron-Martin member of Rumanian Ballet Company.

Dancer: Ada Story
[Russian Choreographic Academy The Professional Ballet School]

PHOTOGRAPHER: DANCE IMAGES

COURSES

Full time Course for students who have finished academic studies or are studying with distance education.

Ballet and Academic for students who are doing academic studies with our specially designed academic programme.

Ballet and Academic for students who are in years 7 & 8 Academic).

Junior Programme for students 9.5 years to 12 years.

The Russian Choreographic Academy has an Associate Programme for Regional Students by audition.

Main subjects: Classical technique, contemporary, pointe work, jazz, male technique, VCE & VET Dance Certificate 2, partnering, character for classical dancers, historical dance from 15th century (as demanded in classic ballets), conditioning and Pilates, repertoire (corps de ballet) and solo variations (appropriate to level).

Practical dance classes per week:
Full-time – 35 hours.
Academic/ballet students – 30 hours.
Part-time after school students – 14 hours.
RCA has a Spring Holiday School each year, with another International teacher brought to Australia.
Spring Holiday School

Contact hours per day: Full-time – 8 hours per day, Academic/ballet Students – 4 or more hours per day.

Pre-requisites/entry requirements: All students must audition. Must have suitable body type i.e. good proportions, flexibility, arched feet, artistic quality and musicality.

Main teachers: Teachers are all highly qualified and experienced in teachng the Voaganova System.Permanent Faculty Teachers: classical. All brought to Australia by RCA from Russia. Graduates from Bolshoi (Moscow), Vaganova (St. Petersburg) and other top Russian academies. Teachers are all highly qualified and experienced in teachng the Vaganova System.

PLEASE NOTE: There is always a specialist Russian male teacher.

Leilani Holmes-Skrill (SCD Alumna 2020 - Young KC Dance Company at the Royal Conservatoire The Hague) [Sydney College of Dance]

PHOTOGRAPHER: GREGOR THIELER

Audition date: Students can apply to audition at any time during the year. Application forms can be downloaded from our website; www.russianchoreographicacademy.com

Audition requirements: Audition Forms and requirements can be downloaded from our website wwwrussianchoreographicacademy.com

Fees: Fees are dependant on the level of training.

Spectrum Dance Studios

14-18 Banksia Street
BURWOOD VIC 3125
P: 03 9830 6588 or 0499 901 393
E: ftc@spectrumdance.com.au
W: www.spectrumdance.com.au

COURSES

Spectrum Dance Studios Professional Program -12 months
Certificate III in dance – 12 months
Certificate IV in dance – 12 months
Diploma of Musical Theatre – 12 months
Diploma of Dance Elite – 12 months

All the above certificate and diploma course qualifications are awarded by Swinburne University of Technology RTO 3059 and delivered by Spectrum Dance Studios.

Strictly Dance - Debbie-Lyn Davidson

Strictly Dance Studios
CLEVELAND QLD
P: 07 3286 3011
E: info@strictlydance.com.au
W: www.strictlydance.com.au

COURSES

The Ballet Initiative, Strictly Dance's elite training course, is a unique pre-professional program offering young students the opportunity to train full-time without forgoing classroom schooling.

Sydney Ballet School

Buildings 21 & 23 Best Avenue
GEORGES HEIGHTS, MOSMAN NSW
P: 02 9968 1121
E: dance@sydneyballetschool.com, dance@mosmandanceacademy.com.au
W: www.sydneyballetschool.com

COURSES

Full-time classical ballet: Our full-time programme has been designed for thirteen to sixteen year olds who express a desire in becoming a professional classical ballet dancer. This two or three year programme is designed to coincide with national or international school years, competitions and auditions and aims to prepare dancers for acceptance to national or international ballet schools and companies. Core components of the programme include classical ballet, stretch and strengthening, variations, lyrical, contemporary, and private coaching. Included in the programme are weekly sessions with our specialised Pilates trainers. Students are expected to participate and complete examinations with the Royal Academy of Dance. Full-time students are required to make arrangements to continue academic schooling through Sydney Distance Education or by other arrangement with an academic school. Auditions available all year round.

Part-time classical ballet : Our part-time classical ballet programme designed for ten to thirteen year olds is a one, two and/or three day per week programme. The programme is designed to extend the dancers existing experience and study of classical ballet in preparation for the full-time programme. Core components of the programme include classical ballet, contemporary and stretch and strengthening. New students are welcome to join this programme at any time during the year.

SYDNEY COLLEGE OF DANCE

Sydney College of Dance

CHATSWOOD - 765 Pacific Hwy, Chatswood NSW 2067
BELROSE - 22 Narabang Way, Belrose NSW 2085
P: 02 9450 2652
E: dance@sydneycollege.com.au
W: www.sydneycollegeofdance.com

The ArtistPro™ International Program has been created to enable graduates to emerge as complete dancers who are ready to succeed in international ballet and contemporary companies.

At Sydney College of Dance students learn to become highly skilled and versatile dancers in both Classical Ballet and Contemporary Dance. We prepare students to be versatile for the diverse repertoire of modern-day companies.

"BE PREPARED FOR THE PROFESSIONAL DANCE WORLD THAT DEMANDS VERSATILITY AND ADAPTABILITY FROM EACH DANCER."

Dancers will achieve a strong adaptable technique; develop their own individual artistry and will be guided to achieve the psychological and emotional readiness needed to enter the professional dance world.

Students will be individually prepared for mid-year assessments, RAD exams; professional school and company auditions; scholarships; national competitions and international competitions such as:

Prix de Lausanne (Switzerland), Alana Haines (New Zealand), YAGP (USA), Sydney Eisteddfod (Australia), Genée International Ballet Competition (RAD), Isobel Anderson Awards (RAD)

The focus of our program is always on the individual. Class numbers are kept small to meet the needs of each student and recognise and nurture individual talent and potential. Regular opportunities to discuss and set long and short-term goals will be an integral facet of the program.

Students will be given access to professional guidance regarding auditions, CV preparation, DVD production and portfolio photos.

Safe Dance and Injury prevention are important aspects of a professional career. We have an onsite dance physiotherapist and certified Pilates instructor to support and educate students in the management of their physical needs.

"Students who would like to become professional dancers need to invest in the development of their own artistic voice. They are not machines. Working the body is not enough. To reach an audience is to perform with emotional integrity. This takes time, nurturing and trust."

Gregor Thieler – Artistic Director

Overseas Tours - We organise oversea tours and private auditions for students who would like to apply for international schools and audition for companies. This will help students to build their own professional network with directors and choreographers which will increase their chances for a successful start into their career. Important News! Registrations for our Europe Tour 2021 are now open.

Sydney Ballet Theatre – Youth Company - SCD is offering Full Time Dance students and Transition students a professional company platform to work with artistic directors and choreographers to grow into the role of a professional dancer. Individually choreographed dances will be designed to maximise each student's strengths and inspire the growth of artistic expression. Our Winter Showcase and full-length end of year production provide excellent opportunities for stage experience.

At SCD we teach our students how to work in a professional company environment. The dancers learn skills and techniques to

Queensland Ballet
Academy

Announcing our complete professional training pathway

From 2021, our world-class dance training will be available to students from age 8 to Pre-Professional level.

Foundation Program

Years 3 – 6

Designed as a part-time introduction to elite ballet training for children from 8 – 11 years old.

Guest Academy Program

Years 7 – 9

Residing outside the Brisbane metropolitan area

Four extended visits to Queensland Ballet Academy per year.

Academy Program

Years 7 – 12

Full-time professional ballet training delivered alongside secondary academic studies at Kelvin Grove State College.

Pre-Professional Program

Post-secondary school

A full-time finishing year offering aspiring dancers the real-world preparation required to work in the industry.

Learn more at queenslandballet.com.au/academy

Queensland Government
Australian Government
Australia Council for the Arts
Kelvin Grove State College

Photography David Kelly

Hannah Nash

Graduate of the English National Ballet School, recently joined the Moravian-Silesian Theatre in Ostrava, Czech Republic.

Where are you from?

I have been living in London for the past three years, but I grew up in a small country town just outside of the Blue Mountains in rural NSW.

Where did you undertake your full-time training?

My full-time training began when I was fourteen. After naively attending a RAD Spring School held by Hilary Kaplan and Archibald Mckenzie of Alegria Dance Studios in Sydney, I found myself sitting my Advanced Foundation exam with them three weeks later in order to qualify for full-time study beginning January, 2015.

I then spent the next two-and-a-half years at Alegria, continuing my academic schooling with Sydney Distance Education High School. In March, 2017, I was accepted into the English National Ballet School, and have just graduated after three years with a Diploma in Professional Dance.

I had just completed Year 9 and was reluctant to bid farewell to regular school life, but ultimately knew what I aspired to. Although I had always known that a transition to full-time training would be one day necessary in achieving my dream, it was nonetheless a daunting decision to make.

While training at Alegria, I achieved a Distinction in RAD Advanced 2, as well as Honours in the Advanced 1 Cecchetti syllabuses. When I began studying at ENBS in September 2017, I was completing the final weeks of the HSC syllabus, undertaking my examinations at the London Exam Centre.

PHOTO: TIM CROSS

Did you make any unexpected discoveries while undertaking your full-time studies?

The initial transition into full time training is always an adjustment. I felt incredibly overwhelmed, commuting four hours a day and now responsible for managing my own schooling. However, the discoveries I made have governed the person I am today.

At Alegria I was introduced to Spanish dance, and completed six examinations throughout my time at the school. I came to really appreciate the fervent style. My first exposure to the Martha Graham technique (taught by Paul Saliba) was also at Alegria. First year contemporary at ENBS was also Graham-based.

Did you change your mind or have a change of attitude about your career goals ?

My first term of full-time study was riddled with uncertainty and despondency. However, sure enough, by May, I had finally found my feet. Ever since, my determination to achieve my aspiration to be a professional ballet dancer has grown with each passing year.

What was one of the main life lessons you gained from full-time studies?

Where do I start? Perhaps the most salient is the realisation that life is meant to be experienced. Accept opportunities as they present themselves; there really is nothing to be gained from banging your head against the wall trying to alter the course of the universe, when there is only so much in your power. We are all human, all so much more alike than we care to acknowledge. There's no completely right, no completely wrong, completely fair, or unfair, we are all navigating our own existence. We must be kind to ourselves. At least that is my take on it.

What is your best memory of your studies?

There are far too many to describe here. I must admit, though, that wearing a giant gnome head in English National Ballet's tour of Christopher Wheeldon's Cinderella was something.

How quickly did you gain a professional position after graduation?

At the start of my graduate year, I had already started preparing myself for life as a freelance, thinking that it was merely a pipe dream that I would get a contract immediately. When the Covid-19 situation arose, I knew that expectations of myself and life in general would simply have to adjust.

Somehow, and in all honesty I still cannot fathom my luck, in May I received an offer from the Moravian-Silesian Theatre to begin their new season in August this year. As well as performing in the company's repertoire, I will also be assisting with opera productions while completing a separate top-up BA degree in Professional Dance.

RUSSIAN CHOREOGRAPHIC ACADEMY

THE RUSSIAN CHOREOGRAPHIC ACADEMY IS A SCHOOL LIKE NO OTHER AND HAS BEEN DEVELOPED WITH THE AIM OF GIVING TALENTED STUDENTS THE OPPORTUNITY TO BE ABLE TO RECEIVE A TRULY INTERNATIONAL TRAINING.

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STUDENT: ADA STORY

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2021 AUDITIONS

Full-time
& Part-time
30th August 2020

Private auditions and video submissions also available.

QCD QUEENSLAND COLLEGE OF DANCE

queenslandcollegeofdance.com.au

Dancer: Isaac Clark
[Sydney Dance
Company's Pre-
Professional Year 2021]

PHOTOGRAPHER: ERIK SAWAYA

absorb the style and language of the choreographer and embody their movements and be one step ahead of the other applicants. There is so much more to career preparation than just perfecting steps. Our program offers very specific training to work in a choreographic way and gain the skills to contribute to the choreographic process.

Nationally Accredited Qualification - At SCD, our students can achieve a nationally accredited qualification in dance – CERTIFICATE IV IN DANCE – CUA40113 / DIPLOMA OF DANCE – CUA50113 / ADVANCED DIPLOMA OF DANCE – CUA60113. A vocational Diploma is equivalent to Year 12 completion and provides entry into higher education and University institutions throughout the country within the Arts and Business Development related programs.

Youth Transition and Transition students can achieve a statement of attainment for two CERT IV units (CUADAN408 Develop expertise in ballet technique / CUADAN409 Develop expertise in contemporary dance technique) which can be credited towards the CERTIFICATE IV in DANCE – CUA40113! (Nationally accredited training delivered in partnership with ATOD – RTO 31624)

COURSES

ArtistPro™ International (Full time – 5 days)
ArtistPro™ Full Time Dance (Full time – 5 days)
ArtistPro™ Senior Transition
(Day and afternoon program)
ArtistPro™ Youth Transition
(Afternoon program)
Courses offered for students aged 11-20.
Qualifications
Advanced Diploma of Dance – CUA60113 (18 Month)
Diploma of Dance – CUA50113 (12 Month)
Certificate IV in Dance – CUA40113 (12 Month)
Nationally accredited training delivered in partnership with ATOD – RTO 31624

Main subjects: Ballet, Contemporary, Ballet and Contemporary Variation, Girls Pointe and Technique, Boys Ballet Technique, Pas de deux , Virtuosity, Improvisation, Composition and Choreography, Company Repertoire, Studio Pilates (Reformer available), Safe Dance and Injury Prevention, Nutrition for dancers, Performance Psychology, Performance and Audition Coaching, Private Coaching, Career planning, Preparation for auditions and Preparation for National/International Competitions and Dance History, Stage Makeup and Hair.

Practical dance classes per week: The Fulltime program involves up to 20-25 classes per week, plus private mentoring and rehearsals/performances with Sydney Ballet Theatre Company.

Contact hours per day:
Monday – Friday from 9.00am-5.00pm

Pre-requisites/entry requirements: Full Time Dance: Students need to have completed RAD Intermediate or equivalent. Transition: Students need to have completed RAD Intermediate Foundation or equivalent. Youth Transition: Students need to have completed RAD Grade 4/5 or equivalent.

Main teachers: Xanthe Geeves and Gregor Thieler (Artistic Directors), Bronte Kelly, Kim Traynor, Stephanie Urban, Chelsea Andrejic, Ellie Frazer, Bonnie Rozkydal, Catherine Goss (Guest), Paul Knobloch (Guest), Lana Jones (Guest), Daniel Gaudiello (Guest), Emma Jane Morton (Guest), Josef Brown (Guest), Davide Di Giovanni (Guest), Jeremy Gates (Guest).

Audition requirements: Students need to supply their personal details, experience, and level of achievements in dance. The audition is by appointment only.

Fees: On application.

Possible career options: Professional dance career in national and international ballet/contemporary companies. Career as a choreographer, teacher, company ballet master or other dance related fields.

Visit our website for the Latest on News, Reviews, Auditions, Competitions and much more.

SYDNEY DANCE COMPANY

Sydney Dance Company's Pre-Professional Year 2021

Pier 4/5, 15 Hickson Road
WALSH BAY NSW 2007
P: 02 9258 4804
E: fulltime@sydneydancecompany.com
W: www.sydneydancecompany.com/advanced-training/pre-professional-year

Sydney Dance Company's Pre-Professional Year encompasses the full scope of professional dance. From life in a fulltime dance company to an independent freelance artist and choreographic researcher, the Pre-Professional Year course will empower all aspiring dancers to find their individual career path.

COURSES

Sydney Dance Company's Pre-Professional Year offers nationally recognised qualifications, delivering CUA60113 - Advanced Diploma of Dance (Elite Performance) over two years and CUA50113 - Diploma of Dance (Elite Performance) if completing the one year. Both qualifications are delivered through an auspice arrangement with Australian Teachers of Dancing Limited (RTO 31624).

Main subjects: Contemporary dance techniques, classical ballet and biomechanical techniques, improvisation and composition, partnering, repertoire classes with members of Sydney Dance Company, repertoire and choreographic developments with over 40 nationally and internationally renowned industry teachers per year, professional career development including audition techniques, yoga, Pilates, embodied anatomy, nutrition, and injury prevention. The process-based, practice-led program will conclude with a graduation season of choreographic works and Sydney Dance Company repertoire.

Practical dance classes per week:
Ten technical sessions per week
Five 3-hour guest workshops per week

Contact hours per day:
32.5 hours per week.

Pre-requisites/entry requirements: Applicants need to be at least 18 years of age in 2021 and demonstrate competency in classical and contemporary dance technique. Eagerness to explore collaborative processes and choreographic developments are encouraged. Applications are open to Australian and New Zealand residents.

Eliza Cooper

Freelance dancer and choreographer.

PHOTO: MARTYN THOMPSON

Where did you undertake your full-time training?

Sydney Dance Company Pre-Professional Year (2016).

What level of education (academic and dance) had you attained before beginning your full-time training?

HSC, Newtown High School of the Performing Arts, Sydney.

Did you change your mind or have a change of attitude about your career goals while you were studying?

My attitude towards dance gradually evolved and my personal taste ripened. As I was exposed to a diverse range of artists and practices, my understanding of craftsmanship matured. More and more I saw that masterful performers possessed something beyond virtuosity in their technique. They had great expertise in dramatic arts and exercised creative agency within the choreography or repertoire. I found that true artistry required profound thoughtfulness and awareness of the human and animal self.

> "My attitude towards dance gradually evolved and my personal taste ripened. As I was exposed to a diverse range of artists and practices, my understanding of craftsmanship matured."

How quickly did you gain a professional position after graduation?

I received my first professional job performing in Nick Cave's *HEARD.SYD* at Carriageworks, Pitt St Mall and Sydney's Town Hall. This opportunity arose through the Pre-Professional Year's coordinators (many other students also received this opportunity).

Within three months of graduating, I participated in my first professional research residency through Critical Path's Research Program in sessions exploring Hungarian partner dancing and contemporary forms led by Jozsef Trefeli and Garbor Varga.

What was one of the main life lessons you gained from full-time studies?

Don't waste time on rigid goals, question your practice and consider alternative methods and outcomes. Have a beginner's mind, know nothing, start afresh everyday.

Learn to be bad at things, be simple, unassuming, humble, Learn to mumble, fumble, tumble. Be rash, wild, unbinded, absent minded, absence makes the heart grow fonder, stronger, freer, full of wonder, brimming

Don't lose your animal!
Be affected, moved, touched.

Be earthly, brutish, ogreish, learn all your characters. Study them and reproduce them on stage. That is craftsmanship.

Learn all the things. Refine the body, be precise, particular and pedantic – but sometimes don't – be flawed.

Tell us a little about your present job.

In performance: I am a casual dancer at Opera Australia. In 2019 I performed in Graeme Murphy's *Turandot* at the Sydney Opera House and was appointed Dance Captain for the following season at the Arts Centre Melbourne.

In choreography: I am the artistic director of the collective Sydney Experimental Arts Ensemble (S.X.A.E). The ensemble is comprised of young freelance artists who produce contemporary dance works and collaborations. This year, I am a recipient of DirtyFeet's Out of the Studio residency program and will be developing and staging my upcoming work, *Bat Lake*, in a showing at East Sydney Community Arts Centre. The work will be further developed through Ausdance NSW's DAIR residency program and perhaps transformed into a short film. A full performance season will take place further down the track, when theatres re-open to full capacity.

Main teachers: Sydney Dance Company's Head of Training Linda Gamblin, Pre-Professional Year Course Coordinator Omer Backley-Astrachan, Sydney Dance Company's Rehearsal Director Chris Aubrey and Rehearsal Associate Charmene Yap along with Company dancers when in residence. Pre-Professional Year Dancers have workshops with guest choreographers including: Sydney Dance Company's Artistic Director Rafael Bonachela, leading contemporary artists Richard Cilli, Kristina Chan, Craig Bary, Kay Armstrong, Thomas Bradley, Zachary Lopez, Dean Walsh, Leah Marojevic and many more.

Audition date: Applications close Monday 14 September 2020. Shortlisted applicants will be invited to audition on Monday 28 September 2020 at Sydney Dance Company studios, 385 Wattle Street, Ultimo, NSW 2007. A minimal application fee of $55 is required. Register your interest here or additional video arrangements can be made. www.sydneydancecompany.com/advanced-training/pre-professional-year

Audition requirements: Shortlisted applicants are to make their own way to Sydney to attend their Audition Workshop on Monday 28 September 2020. If you are unable to attend there is an option to submit a Video Only Audition. This requires contacting fulltime@sydneydancecompany.com for further information.

Fees: Please see the prospectus, available at our website: www.sydneydancecompany.com/advanced-training/pre-professional-year

Scholarships or subsidies: Scholarship opportunities are available to those who have accepted the offer to participate in Sydney Dance Company's Pre-Professional Year, made available thanks to generous support provided by private donors. The Scholarship applications are means-tested and are assessed by Sydney Dance Company's Review Panel on a case-by-case basis.

PHOTOGRAPHER: EVERLINE IMAGERY

Madeline Gibson, TPA Pre Professional Student, Accepted into the Dutch National Academy [Tanya Pearson Classical Coaching Academy]

TANYA PEARSON
ACADEMY
ARTISTIC DIRECTOR LUCINDA DUNN OAM

Tanya Pearson Classical Coaching Academy

75 Chandos Street
ST LEONARDS NSW 2065
P: 02 9439 4424
E: nicole@classicalcoaching.com
W: www.classicalcoaching.com

The internationally renowned TANYA PEARSON ACADEMY (established by Mrs Tanya Pearson OAM over 50 years ago) has produced many graduates of international acclaim. In 2014, Lucinda Dunn OAM (The Australian Ballet's longest serving ballerina and former Tanya Pearson student) was appointed Artistic Director and the Academy has continued to grow and become one of the world's leading classical ballet Academies.

The Academy is proud of its large teaching faculty of highly respected teachers and its facilities including 5 studios plus on site physiotherapy clinic and on-site academic tutor rooms, located in Sydney's lower North Shore at St Leonards, well serviced by public transport.

The Academy runs a number of selective Part Time Program, Transition Programs and Full Time Programs, providing world-class training and education for dedicated and committed students. The Full-Time program is fully committed to nurturing talented students wishing to pursue a professional career in ballet or dance.

TPA students continue to succeed on an international level at events such as The Prix de Lausanne, Genee International Ballet Competition, Youth America Grand Prix and Alana Haines Awards, producing numerous Genee Medalists, YAGP Winners and Finalists, Alana Haines Awards NZ Winners, AICD Houston Ballet Scholarship Winners, Sydney Eisteddfod Senior Ballet Scholarship Winners and Finalists to name just a few.

Graduates of the Full-Time program go on to to the world's leading schools, often on scholarship. 2020 Full-Time Graduates have been selected into The John Cranko School Stuttgart, The Royal Ballet School, The English National Ballet School, European School of Ballet, Tanz Akademie Zurich, Hamburg Academy, Houston Academy, Dutch National Ballet Academy, Royal Winnipeg Ballet School, Royal Conservatoire Scotland, Palucca Schule Dresden, Basel Ballet Academy and Arts Umbrella Canada.

The Academy also provides Pre Professional training for students wishing to remain studying in Australia with the option of joining one of Australia's ballet Companies. Recent graduates have been offered company contracts directly upon graduating from TPA and have joined The Australian Ballet, West Australian Ballet, Victorian State Ballet.

The Academy offers regular workshops and master classes with local and international guest teachers.

Students of the Academy have the opportunity to perform annually with the SYDNEY CITY BALLET Company (Artistic Director Lucinda Dunn).

COURSES

Part Time Programs - All levels from Tiny Tots through to Advanced II Levels.

Junior, Intermediate and Senior Transition Programs – Designed for students making the very important transition from part time to full time studies. The Transition program provides intensive and tailored training and coaching in classical ballet technique, pointe and contemporary under the guidance of Artistic Director Lucinda Dunn and with faculty of the Full Time Academy.

Full Time Program - Levels 1, 2, 3 & Pre Professional

A comprehensive full-time program spanning 4 levels providing holistic training and coaching in classical ballet, Boys coaching, RAD & Cecchetti Syllabi offered, pointe classes, contemporary, classical and contemporary repertoire, pas de deux, character, pilates, PBT, on-site academic studies, body and mind conditioning. Lectures in Nutrition, Dance Psychology and Anatomy.

Students at all levels are provided with career guidance and support. Pre Professional students gain the necessary coaching and guidance to prepare them for company level auditions and entry.

Students are coached by Lucinda Dunn and TPA faculty on technique but also professional artistry, strength and quality for professional performance level.

Main subjects: Classical ballet (RAD, Cecchetti, Vaganova), open classical classes, character, pas de deux, contemporary, pointe classes, male coaching, repertoire, dance history, anatomy, dance psychology, health and nutrition, pilates, limber/stretch and conditioning, progressing ballet technique (PBT), TLB, private coaching for competitions, on-site academic tutoring and on-site physiotherapists.

Contact hours per day:
8.00-4.00pm Monday-Friday
From 1.5 to 3 hours Saturday.

Meet Carol Brown

... the new Head of VCA Dance.

FOLLOWING the departure of Jenny Kinder after 18 years, Carol Brown has stepped in to lead one of the plum jobs in dance education in Australia.

To take up the post, she has moved here with her family from her home in New Zealand, where she was Associate Professor in Dance Studies at the University of Auckland.

Brown brings a wealth of experience as both a practitioner and an academic to her new role. As one of the first dance artists to complete a PhD which was assessed through practice, she is a noteworthy example of how dance can be a valid and exciting form of scholarship as well as a lifelong career.

Brown's dance roots link back to the Austrian modern dance pioneer, Gertrude Bodenwieser – her early studies were with Bodenwieser dancer Shona Dunlop in Dunedin. "The Bodenwieser legacy gave me a sense of the power of collaboration with other artists and engagement with the world," she says. "It felt quite natural to then go off and have a career as a dancer in Europe."

At 21 she moved to London where she completed one of the first PhDs with Creative Practice (University of Surrey), becoming part of a fledgling new generation of "practitioner-researchers". On the strength of her graduation performance she was offered a choreographic residency at The Place, where she founded her own company, Carol Brown Dances.

She left academia eventually and worked as an independent dancer-choreographer, teaching and performing around the world and undertaking numerous projects, with a particular interest in combining dance and architecture.

She was drawn back into academia with the offer to do a post-doctoral research fellowship in dance and architecture at Roehampton University's Centre for Dance Research in London, from 2001-4, during which she made, toured and performed a number of dance-architecture works.

She returned to her homeland and the University of Auckland in 2009, where she established Choreographic Research Aotearoa, a forum for critical dance practice at the University of Auckland, and taught postgraduate choreographic research and performance.

Her appointment at the VCA coincided with the University of Melbourne's revision of the Faculty of Fine Arts and Musics BFA degrees, including Dance. What can students expect from the new course?

"Uni's are very accountable to the discipline and also to the innovation of the disciplinary field," Brown says. "My job is to ensure that our program is progressive in terms of its pedagogy and engaged with the internationally benchmarked tertiary level dance. Independent rankings place Melbourne University as number one in Australia and among the leading universities internationally, so we should be the leading place to come for a quality dance degree. I want our graduates to come out with lifelong careers, with the skills to sustain whatever pathway they choose."

Bachelor of Fine Arts degrees by their nature require both practice and research.

"We expect our dancers are all 'research-active' at some level, eg, such as through movement enquiry, teaching or choreography, actually engaged in the advancement of the field."

The new curriculum, she says, has been redesigned to create a culture of dance training looking at not just the individual but also at the community in which people practice. One priority is a new emphasis on First Nations dance, including a kinship mentoring program with Wiradjuri dancer and lecturer Daniel Riley.

The emphasis on ballet and contemporary dance has been widened to include other techniques, including Countertechnique, the creation of Chunky Move's former artistic director, Anouk van Dijk. "We've also developed a strand for "hybrid dance" – looking at the fusion between contemporary and dance that comes from street dance, hip hop and tricking" she says.

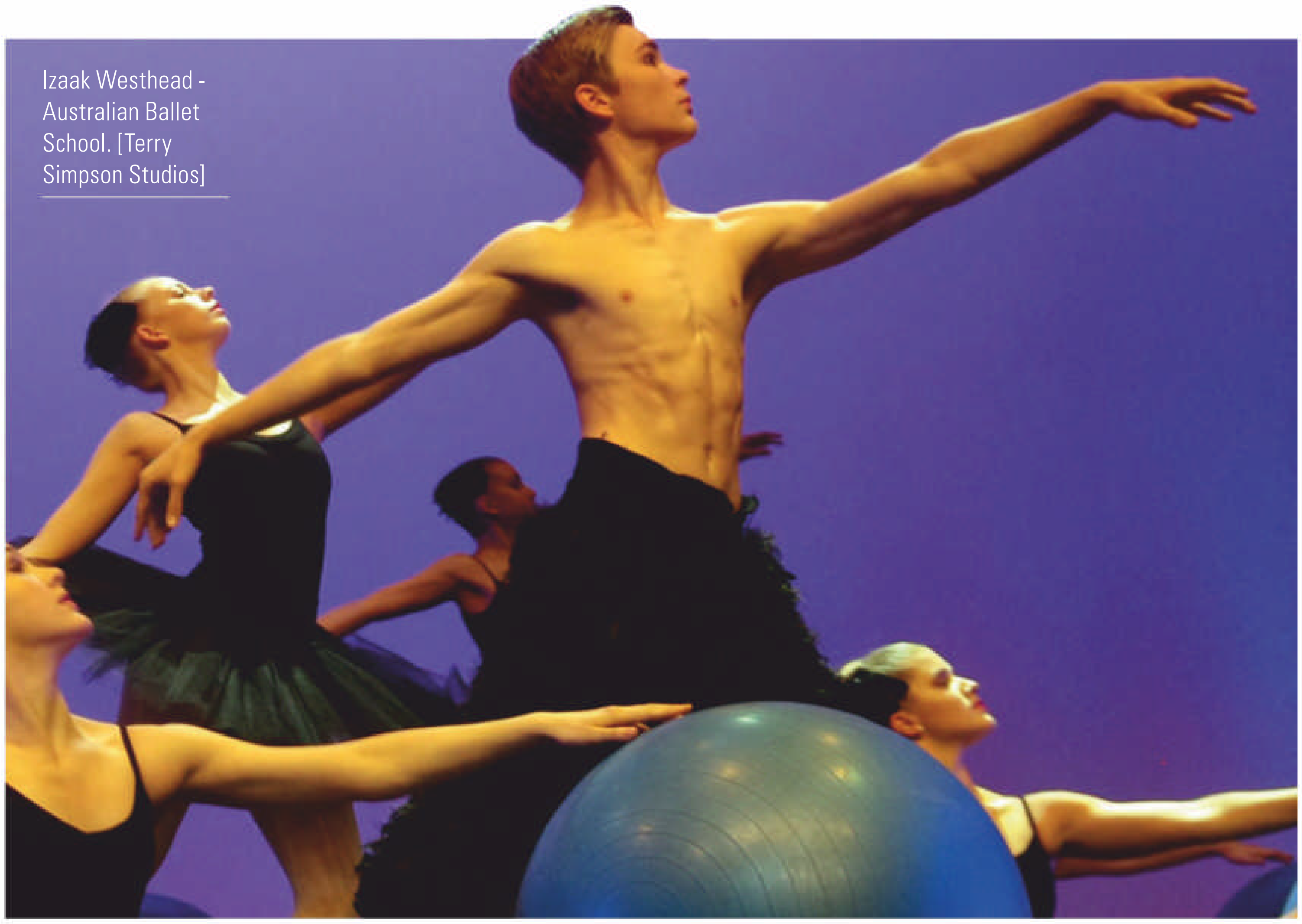
A highlight of studying at the VCA is its strong connection with Melbourne's professional dance scene – a connection which Brown has formalised further, with student placements in companies such as Philip Adams's Balletlab, Stephanie Lake Company, Chunky Move and others.

Being the head of VCA dance is "a bit of a dream job", Brown says. Since becoming part of the University's Faculty of Fine Arts and Music, the Dance School's purpose-built studios share a precinct with stunning, architecturally designed Music and Fine Art schools, creating a rich environment for "interdisciplinary conversations". "It is a world class facility for the creative arts," Brown declares.

– KAREN VAN ULZEN

> "A highlight of the VCA is its strong connection with Melbourne's professional dance scene."

xx



Izaak Westhead - Australian Ballet School. [Terry Simpson Studios]

PHOTOGRAPHER: IAN BRENNER

Additional hours provided for on-site academic tutoring and lectures.

Pre-requisites/entry requirements: Sufficient level of Classical ballet training, facility and potential.

Main teachers:
Artistic Director: Lucinda Dunn OAM.
Assistant Artistic Director: Gilli OConnell
Artistic Advisor: Marie Walton Mahon
Acting Principal Part Time Academy: Jacqueline Clarke Mitchell
Teachers: Lucinda Dunn, Olivia Ansell, Adam Blanch, Jacqueline Clarke-Mitchell, Nicole Clarke-Mitchell, Catherine Edwards, Arna Elmes, Yulia Furnas, Jeremy Gates, Nardia Knapman, Gilli O'Connell, Lorena Otes, Louisa Paterson, Katie Pianoff, Danilo Radojevic, Robyn Ross, Kim Traynor, Lana Tramonte, Marie Walton Mahon, Veronica Mahon, Shayarne Matheson, Tatum Stanley, Wanda Wojtulewicz-Levine, Deb Wright.
Audition date: October Audition Workshop - Mon 5 to Fri 9 October
2020 Full Time OPEN Auditon Day - Friday 9 October
Interstate and International students may audition by DVD
Private Auditions can be scheduled throughout the year
Fees: Can be supplied upon request
Scholarships or subsidies: Offered at the discretion of the Artistic Director
Possible career options: TPA graduates are offered places and scholarship to worlds leading selective schools and companies. The Academy has a strong track record of students gaining employment and going on to successful careers in dance.

Terry Simpson Studios

212 Gays Arcade
(plus 2 suburban branches)
ADELAIDE SA 5000
P: 08 8223 4374
E: admin@terrysimpsonstudios.com.au
W: www.terrysimpsonstudios.com.au

Students attend Terry Simpson Studios's Full-time Vocational Coaching Programme from all over Australia and overseas. Assistance with arrangements for students to complete their academic studies whilst participating in the Programme. Aimed at students from Year 10 academic level, it provides students with an intensive and specialised foundation on which to build careers in professional dance, dance teaching and allied dance fields. Graduates acceptances include: Dutch National Ballet; Australian Ballet School & Company; Sydney Dance Company; Compagnie Thor (Belgium); Ballet Dortmund (Germany) ; Royal Ballet Flanders (Belgium); Singapore Dance Theatre; NZ School of Dance; NIDA; WA Ballet Company amongst many others.

COURSES
Full time Vocational Coaching Course.
SACE (South Australian Certificate of Education) – Dance, Stage 1 & 2.
Royal Academy of Dance CBTS Mentoring.
Main subjects: The core components include RAD vocational exam coaching, Solo Seal, advanced classical and contemporary open classes, pas de deux, repertoire, pointe, specialised coaching, competition and audition preparation, yoga and pilates.
Practical dance classes per week: 8.30 – 4.30 Mon – Fri with Sunday Coaching (Based on individual requirement).
Contact hours per day: 8.30 – 4.30 Mon – Fri with Sunday Coaching (Based on individual requirement).
Pre-requisites/entry requirements: By Audition only.
Main teachers: Terry Simpson (Principal), Janet Bridgman, Aidan Munn, Susan Taylor, Kerry Skinner, Ellen Gurr, Helen Cooper, Oliver Toth, Catherine Wells, Anthony Bridgman, Brooke Arnold, Daniela DiFabio.
Audition date: Contact for details.
Fees: POA.
Scholarships or subsidies: On audition and by special arrangement.
Possible career options: The course has consistently provided a foundation for students to advance to tertiary dance programmes, dance companies and other areas in the arts such as drama, film, musical theatre and television.

The Next Step Performing Arts Presents, TNSPA.PROFESSIONAL

15-17 Bibby Street CHISWICK NSW 2046
P: 02 7900 3108
E: info@tnspa.pro
W: www.tnspa.pro

COURSES
CUA50113 - Diploma of Dance [Elite Performance]
RTO Code: 45449
RTO Name: The Next Step Performing Arts

Transit Dance

64 Dawson Street BRUNSWICK VIC 3056
P: 03 9376 0516
E: gina@transitdance.com.au
W: www.transitdance.net/fulltime

COURSES
Pre Professional Pathway - Contemporary Dance:
CUA50113 Diploma of Dance (Elite Performance) - 2 years full time
Pre Professional Pathway - Performing Arts (Jazz):
CUA50113 Diploma of Dance (Elite Performance) - 2 years full time
Graduate Pathway Contemporary or Performing Arts 1 Year parttime
Dance Teacher Course:
CUA40313 Certificate IV in Dance Teaching and Management - 1-2 years part time
CUA50313 - Diploma of Dance Teaching and Management 1-2 years part time

TURNING POINT DANCE

Turning Pointe Dance

The Laboratories Building, Corner Holland and Winwood Street
THEBARTON SA 5031
P: 0413 113 950
E: enquiries@tpdance.com.au
W: www.tpdance.com.au

In partnership with Thebarton Senior College, Turning Point Dance has created a completely unique course in South Australia which includes Vocational Full-time Dance training academic studies years 10 -12 and Certificates II and III in Dance. This course will appeal to students with a variety of academic backgrounds and aspirations. We aim to produce students who have not only

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SYDNEY COLLEGE OF DANCE

sydneycollegeofdance.com

Dancers: Meg Rafinian and John Mondelo. [Turning Pointe Dance]

PHOTOGRAPHER: DAVID XIBERRAS

achieved excellence in dance training, but also those who can look forward to numerous options in employment and tertiary entry.

Full-time Vocational Training available for students from year 10 and above.

Part time classical training available for students from 11 - 14 years old one or two days per week.

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Full-time Vocational training
Part-time classical training
In partnership with Thebarton Senior College
SACE Dance Stage 1 & 2
Certificate II and III in Dance
Certificate IV in Dance available soon

Practical dance classes per week: Classical ballet RAD and Ballet Conservatoire Exam, Contemporary, Pas de deux, Body Conditioning, Pilates, Flamenco additional classes in Jazz and Tap available.

Contact hours per day: Practical: 6 - 7 hours per day Academic commitments will be arranged around these practical hours in association with the college.

Pre-requisites/entry requirements: By audition only

Main teachers: Michelle Hofmann, Miki Rafinian, Kim Hales-McCarthur, Tony Bridgman, Janet Bridgman, Jenni Guest, Georgia Coyler and Chylie Cooper

Audition date: Auditions by appointment.

Audition requirements: Ballet and contemporary class and an interview

Scholarships or subsidies: Two scholarships offered each year one for males and one for females

Possible career options: Classical or contemporary companies

Unitec Institute of Technology – Department of Performing & Screen Arts

Mt Albert AUCKLAND NEW ZEALAND
P: +64 9 815 4321 ext 7117
E: cgriggs@unitec.ac.nz
W: www.unitec.ac.nz/perform
www.facebook.com/UnitecDance

COURSES

Bachelor in Performing and Screen Arts: Contemporary Dance.

Victorian College of the Arts Secondary School

57 Miles Street Southbank
SOUTHBANK VIC 3006
P: 03 8644 8644
E: enquires@vcass.vic.edu.au
W: www.vcass.vic.edu.au/entry

COURSES

VCASS is a state government school. Studies culminate in the achievement of VCE and VCE/VET. Course length is a maximum of six years, and entry can be at any level.

Victorian State Ballet - Pre-Professional Year

29/10 Mirra Court BUNDOORA VIC 3083
P: 1300 326 234
E: admin@victorianstateballet.org.au
W: www.victorianstateballet.org.au

COURSES

Pre-Professional Program (1-2 years)
A one year program designed to give opportunities to graduate students of full-time courses (minimum of three years full-time training and must be strong in classical and contemporary technique) hands on experience in a ballet company with strong focus on training, personalised coaching, rehearsals, touring, opportunity for choreography and performance of a minimum of 60 shows per year.

Graduate Full-Time Program (1-2 years)
A one year program designed to give opportunities for male & female graduate dancers to join the Victorian State Ballet Company in trainee positions. Must be strong in classical and contemporary technique with a minimum age requirement of 18years and up to 22years. The year will incorporate extensive touring and performances of a minimum of 60-80 shows per year.

Village Nation Performing Arts

32 Bowden Street
ALEXANDRIA NSW 2015
P: 02 9043 0338
E: info@villagenation.com.au
W: www.villagenation.com.au

COURSES

Cert IV In Dance (CUA40113)
Diploma of Musical Theatre (CUA50213)
Cert IV In Dance Teaching and Management (CUA40313)
Diploma of Dance (CUA50113)

To advertise contact
Carol Roselli on
carolroselli@yaffa.com.au

Vocational Ballet College NSW

18 Anvil Road
SEVEN HILLS NSW 2147
P: 02 9674 4187
E: enquiry@vbcnsw.com
W: www.vbcnsw.com

COURSES

Non-Diploma – School leavers or students registered with Distance Education are eligible to attend the Full Time Course. All students regardless of entry will benefit from the curriculum in the Diploma Course.

waapa Edith Cowan University
AUSTRALIA ECU EDITH COWAN UNIVERSITY

Western Australian Academy Of Performing Arts

Edith Cowan University, Mount Lawley Campus, 2 Bradford Street
MOUNT LAWLEY WA 6050
P: 134 ECU (134 328)
E: futurestudy@ecu.edu.au
W: www.waapa.ecu.edu.au

WAAPA Dance programs prepare aspiring classical and contemporary dance students for a career as a professional dance artist. Our courses are designed to develop and refine a breadth of skill in each individual, encouraging them to pursue their chosen career path.

WAAPA Dance programs have a strong focus on teaching and learning, they are studio practice and performance based. Our fulltime and sessional lecturers bring significant professional expertise to daily tuition. Three performance seasons per year give students the opportunity to work with national and international choreographers. Recent guests include Rafael Bonachela, Helda Seabra, Richard Cilli, Natalie Allen, Lauren Langlois, Sasha Janes, Jayne Smeulders, Nils Christe, Amaury Lebrun and James OíHara. In addition to technique and performance skills, students also study a range of related physical disciplines and engage with arts associated disciplines. Student contact hours average between 35-40 hours per week. Semester-long exchange and short-term international tours allow students to benchmark their skills with international peers, encouraging them to expand their learning within different cultural contexts.

WAAPA Virtual Open Day: Sunday 9 August, 10am-3pm. You will need to

Evie Morris

Freelance contemporary dancer, choreographer and teacher.

Where did you undertake your full-time training?

Academy of Music & Performing Arts, Sydney.

What level of education had you attained before beginning your full-time training?

Higher School Certificate.

Did you make any unexpected discoveries while undertaking your full-time studies?

I learned that even though my execution of certain styles wasn't perfect, having those tools in my belt has made me a more interesting, versatile and therefore hireable artist. In short, with complete honesty, I learnt how important hiphop was to my career as a contemporary dancer.

Did you change your mind or have a change of attitude about your career goals while you were studying?

Studying at AMPA certainly fostered my interest and subsequent love of choreographing. I was set on being a performer, but being given the tools and confidence to pursue the creative avenues of our industry was an unanticipated but wonderful gift. My career is now heading in that direction more and more as I take on projects such as music videos, dance films and teaching.

What was one of the main life lessons you gained from full-time studies?

The biggest thing I realised while studying is that you have to show up, not show off. If you show up for yourself, your peers and your teachers honestly and ready to learn, you're going to move through the world as the best version of yourself possible. And you'll continue to get better. "Showing off" is an immediate wall you're building against learning, because you're saying "look at what I can already do". It may feel good to attract attention, but that's not the kind of attention you want. As a teacher and artist who hires dancers now, the ones who show up consistently, without showing off, are the ones I give the jobs to.

What is your best memory of your studies?

My best memory is truly being in performance class and learning repertoire and choreography that were challenging in every aspect. Drilling, refining and finding new ways to perform difficult contemporary phrases. It was so satisfying looking back on the kind of dancer I was when the process started at the beginning of the trimester and how far myself and the class had come by the end.

How quickly did you gain a professional position after graduation?

I was already a working professional dancer when I began my studies at AMPA, but the biggest job I have landed to date was being accepted by Opera Australia for a contract in 2018, and subsequently continuing to work with them for the past three years.

Tell us a little about your present job.

I work with Opera Australia as a dancer and actor, as well as freelancing as a creative on music videos and dance films. However, teaching has become a huge passion of mine, and I share the knowledge I was lucky enough to gain and continue to grow at DUTI Studios (Sydney), teaching open contemporary classes, as well as masterclasses for the Department of Education. I am about to commence my Masters Degree in Arts Education through RAD.

What do you know now that you wish you'd known when you were a student?

Everyone has something important to offer you. Everyone has something they can teach you. Listen closely, and keep showing up.

PHOTO: MATTHEW DOLLIN

'Show up, don't show off': Evie Morris.

register your interest prior to this date via this link https://www.ecu.edu.au/open-day/overview

COURSES:

UNDERGRADUATE COURSES:

Diploma of Dance (Elite Performance): 1- year full time, entry by audition, VET National Course Code CUA50113.

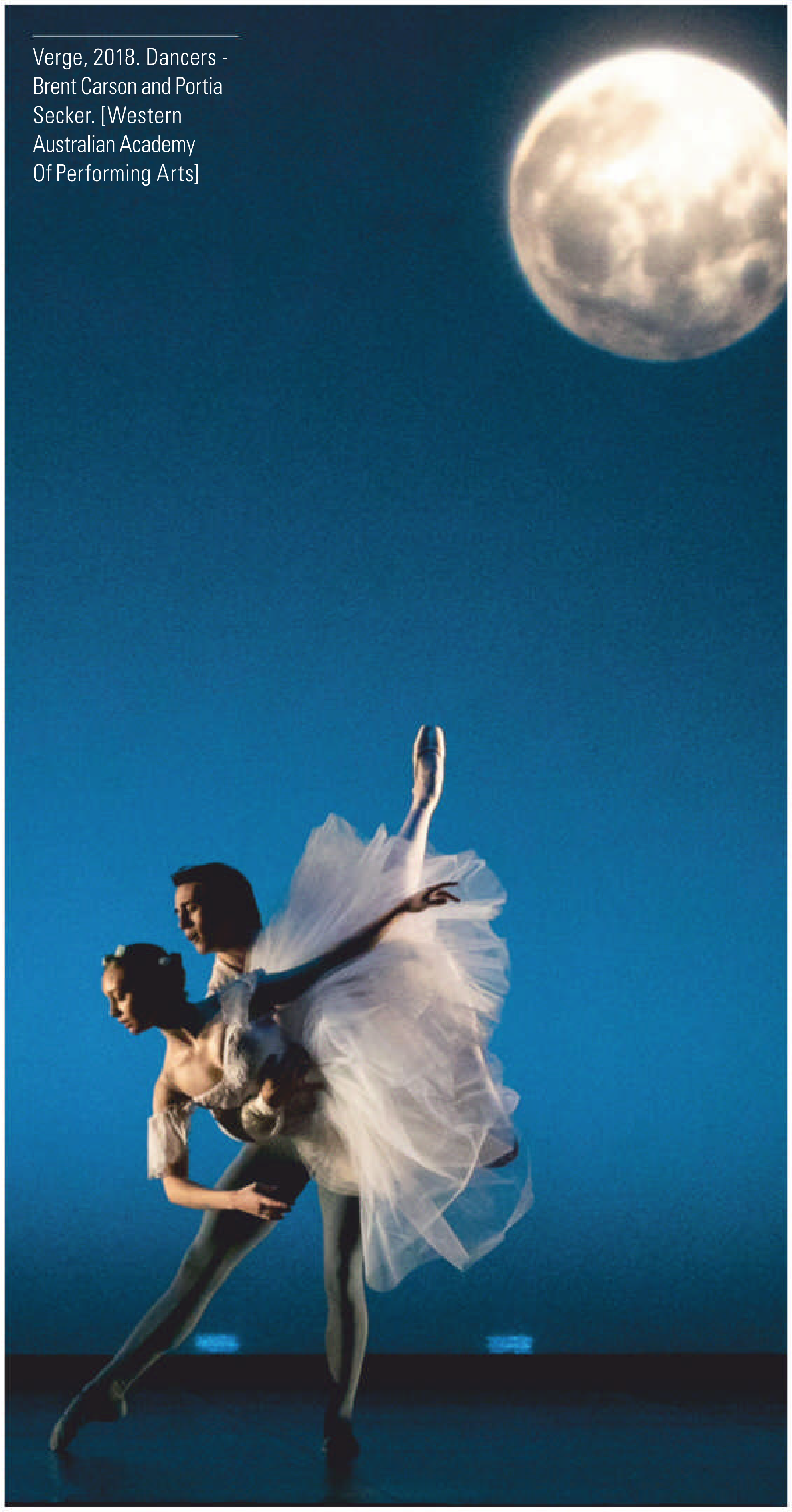
This nationally recognised qualification is the first year of our vocational dance program and leads into the Advanced Diploma of Dance (Elite Performance).

The Diploma is focused on technical training, studio practice and performance. Daily classes and performance rehearsals develop technical and creative skills in discipline areas of; ballet, pointe work, pas de deux, repertoire and solos. Associated areas of study include: contemporary, choreography, dance history, music for dance, fitness, yoga, anatomy and nutrition.

Advanced Diploma of Dance (Elite Performance): 1- year full time, entry by audition, VET National Course Code CUA60113.

This nationally recognised qualification is the second year of our vocational dance program.

The Advanced Diploma addresses the needs of the dancer of the future by building the skills required for lifelong sustainability in the dance profession. Taking a holistic approach, this course refines the dancerís individuality, confidence and creativity.



Verge, 2018. Dancers - Brent Carson and Portia Secker. [Western Australian Academy Of Performing Arts]

PHOTOGRAPHER: STEPHEN HEATH

Advanced technical and creative skills are developed in discipline areas of ballet, pointe, pas de deux, repertoire, solos and performance.

Associated areas of study include contemporary, choreography, aerial skills, dance history, music for dance, kinesiology and performance psychology.

Upon completion of the Advanced Diploma of Dance, WAAPA offers the opportunity for students to progress into the Bachelor of Arts (Dance) Conversion course, for a third year of ballet-focused training.

Bachelor of Arts (Dance): 3 years full time, entry by audition.

The BA course has performance and classroom practice central to the program. Intensive and challenging, it caters for students who wish to lift their ballet or contemporary studies to a professional level. It encourages individuality encompassing broad career outcomes that include dance performance, choreography, education, research and arts administration.

Areas of study include contemporary dance, ballet, performance, choreography, dance history, music, acting, yoga, aerial, tumbling, Feldenkrais Method, alignment and body conditioning.

This course provides an insight into dance as an art form of social and educative importance. It develops skills in communication, critical thinking, research and analysis, and encourages students to pursue their particular area of creative interest.

The course offers a range of international exchange programs, secondment or industry placement with major Australian companies and participation in international study tours.

Students perform in three major performance seasons each year, with a range of Australian and international choreographers.

The Bachelor of Arts (Dance) is an accepted prerequisite for Honours, LINK Dance Company, Masters and Doctoral programs in performance research, as well as for the Graduate Diploma of Education.

POSTGRADUATE COURSES - LINK DANCE COMPANY

LINK is a graduate dance company, the only one of its kind in Australia. Its purpose is to bridge the gap between university studies and professional practice. LINK aims to create compelling performers and to facilitate contribution to choreographic practice and process. Through LINK, dancers have the unique opportunity to gain professional experience, whilst also being able to further their research interests. Commissioned and re-staged works by seminal artists are performed locally, nationally and internationally.

Bachelor of Arts (Dance) Honours: 1 year full time, entry by audition/interview on successful completion of a Bachelor of Arts (Dance) course or equivalent course with a minimum 70% course average.

Honours at WAAPA is offered in two modes: Company Research and Individual Research.

Company Research involves being a member of LINK Dance Company, undertaking 25 hours per week of practical dance classes plus an intensive rehearsal and performance schedule.

Professional development includes an international performance tour and associated workshop experiences.

Individual Research enables outstanding students to learn and apply practical, theoretical and research skills in either or both creative (choreographic or other media) and scholarly areas of dance. The course involves learning in the theories of dance and related disciplines that underpin the basis of an examinable research project.

Master of Arts (Performing Arts): 2 years full time, entry by audition/interview and research project proposal. This program is offered in conjunction with LINK Dance Company. It enables candidates to explore concepts that extend the body of dance knowledge through contemporary dance practices and writing. Artists interested in developing their performance skills and choreographic voice in an exciting performance environment should apply.

This course is unique for its work place learning model, embedding students in dance-making practice with world class teaching staff and national and international visiting artists.

Performance is central to assessment, developing attributes that artistic directors and entrepreneurs seek in dance artists of the 21st century.

In the first year, students will take units in research preparation while undertaking technique class, rehearsal, production and national and international touring within a small company professional environment.

In the second year, students will be expected to develop an examinable research project which includes a written exegesis.

Prerequisite qualifications are either a BA with Honours (First Class or Upper Second) or BA with equivalent to

Gianna Sargent

Bachelor II student at Akademie des Tanzes Mannheim, Germany.

Where did you undertake your full-time training?

I attended Charlesworth Ballet Institute in my hometown of Perth for 11-and-a-half years – six-and-a-half of them were in the full-time program. I completed Grade 7 to 12 graduation via School of Isolated and Distance Education. I also completed a certificate III and IV and ATAR Dance with Charlesworth.

What discoveries did you make?

I discovered a love for contemporary and Spanish. I had previously done a small amount of these styles but my appreciation for them grew when I started full-time. I really value learning styles other than ballet because there are many things that you can take from them and apply to your ballet that can take you to the next level.

I also discovered an interest in choreography and improvisation which we had many opportunities to do at Charlesworth. In year 11 and 12 ATAR Dance we studied the works of many companies and I enjoyed dissecting the ideas and reasons behind the choreography.

> “I learnt discipline, perseverance, how to work intelligently and how to work for yourself ...”

Did you change your mind or have a change of attitude about your career goals?

I never had a change of mind in regard to wanting to become a professional ballerina, not even after a serious reoccurring injury. I did however realise that I wanted to dance somewhere that also did contemporary and that eventually I want to choreograph.

What was one of the main life lessons you gained from full-time studies?

I learnt so many important lessons, I could not narrow it down to one. I learnt discipline, perseverance, how to work intelligently and how to work for yourself and not for the approval of others. I really had to learn to time-manage when juggling online school and full days of dance on top of other things. And finally, the importance of getting out of your comfort zone.

What is your best memory of your studies?

Any of the countless performances we did! We had so many opportunities from a little stage under a gazebo to a massive theatre. I enjoyed the whole process from rehearsal to the end result. My last performance, although sad, was one of my favourite shows. My main part was the peasant pas de deux from *Giselle*. Each of the girls in my class got to perform a pas de deux with a guest partner from overseas. It was an amazing experience that I’ll never forget.

I was told this but I wish I would have let myself believe it: to trust the process because you won’t be perfect overnight. Be kind to yourself; you would never beat someone else down for falling out of a pirouette.

Gianna Sargent performing in ‘Giselle’ with Antonio Russo.

PHOTO: @ERFANS_PHOTOGRAPHY

Honours industry experience (at least three years). Each student will be interviewed and auditioned.

Practical Classes

Bachelor, Diploma and Advanced Diploma courses: 35-40 hrs.

Pre-Requisites

All dance programs are intensive and performance based. Honours: 18 hrs p/w plus intensive rehearsal and performance schedule. All undergrad courses: All students must submit satisfactory medical reports, and attend an audition. Dip. (Elite Performance): All students must attend an audition where the candidate demonstrates competence in ballet at the level of RAD Advanced or the equivalent. See more course information: reachyourpotential.com.au/COURSES/C40. Adv. Dip. (Elite Performance): All students must attend an audition. In the audition, candidates must demonstrate competence in ballet at a pre professional level. Honours: Successful completion of a BA (Dance) course or equivalent. In addition to having at least a 70% course average, each student will be interviewed and auditioned to assess their commitment and aptitude for the program. LINK applicants with a Bachelor degree should apply for BA (Dance) Honours. More info on the LINK web page,

Teachers

Sue Peacock (Course Coordinator/ Lecturer), Kim McCarthy (Coordinator, Classical Dance), Andries Weidemann (Lecturer, Classical Dance), Justin Rutzou (Coordinator, Contemporary Dance) Adelina Larsson (Lecturer Contemporary Dance), Michael Whaites (Lecturer and Artistic Director of LINK Dance Company). Core Technique: Diana de Vos, Leanne Stojmenov, Jayne Smeulders, David Mack, Kynan Hughes, Claudia Alessi, Brooke Leeder, Ella Rose-Trew, Natalie Allen.

Auditions

Due to COVID-19 2021 International and Interstate applicants will only be able to do an audition via video submission. Upon submitting your application, you will be emailed instructions and requirements on how to record your audition and submit via video.

Perth Applicants

Thursday 24 September 2020 from 10.30am - Diploma of Dance (Elite Performance) WAAPA, Studio 1 and A Friday 25 September 2020 from 10.30am - Bachelor of Arts (Dance) WAAPA, Studio 1 and A Refer to the website for more details: waapa.ecu.edu.au, Applications are submitted directly to WAAPA. Admission is based on a comprehensive audition and (interview if required).

Audition Requirements

Online applications open 1 July and close 30 September.

For more information go to waapa.ecu.edu.au.

Fees

The Student Fees Office can answer your enquiries about how much your studies will cost as well as your account and payments. We will also arrange a HELP loan for tuition fees for you if you are eligible.

For more information visit http://intranet.ecu.edu.au/student/money-matters/fees.

Scholarship or Subsidies

BA students are eligible for Edith Cowan University scholarships

Possible Career

Classical dancer, contemporary dancer, choreographer, dance instructor, independent artist.

Rise 2019. Dancer - Sami Smith. [Western Australian Academy Of Performing Arts]

PHOTOGRAPHER: STEPHEN HEATH

YOUTH BALLET
WESTERN AUSTRALIA

Youth Ballet WA

74 – 76 Goodwood Parade,
BURSWOOD WA 6100
and 1 Mabel Street
NORTH PERTH WA 6006
P: 08 9201 1812
E: collegeadmin@charlesworthballet.com.au
W: www.youthballetwa.org.au

Youth Ballet WA Inc (YBWA) is a charitable organisation providing an elite ballet program. We are a talent-led organisation accepting only those young people showing great aptitude for dance and a passion to embrace dance as a career. We ensure that students receive individual tuition to meet their specific level and ability and are nurtured throughout their experience with YBWA. Based on the Vaganova method of classical ballet the programme has a long-established history of developing students with the skills to realise their full potential.

COURSES:

Our unique purpose-built learning facility, highly skilled faculty, coupled with the Western Australian Education support through SCSA, is an ideal environment for our young, academically empowered dancers to grow.

Practical Classes

YBWA offers its full-time classical ballet program to students between the age of 9 and 18-years-old. YBWA currently has 42 students over 7 levels in the full-time program. This unique program also combines academic studies allowing students to successfully complete Year 12 WACE, in either general or ATAR pathways.

Throughout the year our students are provided with the opportunity to perform solo classical variations, Contemporary and Spanish performances, Classical Ballet Repertoire Excerpts and full-scale Classical Ballet performances at venues such as the Crown and His Majesty Theatre. These performance opportunities provide our students with crucial on-stage experience to develop both technical and artistic qualities.

YBWA aims to aid our students to realise their full potential whilst assisting with confidence, resilience and self-value fostering positive self-esteem and mental health.

Classical ballet (Vaganova method), Pointe studies, Variations and Repertoire, Pas de Deux, Contemporary dance, Improvisation, Spanish, Pilates, Yoga, Dance history, Anatomy and biomechanics, health studies/ mindfullness and ATAR Dance for year 11 and 12 students.

Primary and high school academic studies are provided through SIDE (School of Isolated and Distance Education), with qualified teachers on site to assist at the YBWA premises. Students graduate with a West Australian Certificate of Education (WACE) with many students completing ATAR and gaining the option of university eligibility.

This is a 5-day per week course. Each day begins with ether Pilates, Yoga or Classical floor barre. This is then followed by a Classical Ballet class, pointe work and variations with Classical repertoire, Contemporary and Spanish technique offered on alternate days.
8.30am - 4.30pm.
Audition only.

Teachers
Terri Charlesworth (OAM, Cit. WA), Tatiana Pevneva (former soloist of the St Petersburg Theatre and Ballet), Leanne Stojmenov (former Principal of The Australain Ballet), Marc Cassidy (former Senior Artist from The Australian Ballet), Lauren Limmer (Landestheatre, Coburg), Lauren Murry (Staatsballet Hannover and the West Australian Ballet) Sharon Dalla Costa (BA, Dip Ed, Chrissie Parrot and Sydney Dance Companies), Lynn Martlew (ADPA in Performing Arts, Dance , Angela Perry (BA, Dip Ed, Masters), Mary Flynn (BA Ed)

Auditions
Auditions are held annually in September, however private auditions with the Director can be arranged throughout the year.

Swan Lake [Youth Ballet WA]

PHOTOGRAPHER: ERFAN SUSETYO

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ARTISTIC DIRECTOR LUCINDA DUNN OAM

Eliza Wenham – TPA 2020 Graduate
Photo: Puredynamics Photography

Todd Dewberry

Australian tour of 'Chicago the Musical'.

Where did you undertake your full-time training?

ED5International in my hometown of Sydney.

What level of education had you attained before beginning your full-time training?

I had received a Doctor of Veterinary Medicine (Hons) from the University of Sydney, which required a five-year absence from the dance community during my time at university.

Did you make any unexpected discoveries while undertaking your full-time studies?

ED5International is exceptional in how curated the educational environment is. Directors William A Forsythe, Elena De Cinque and Mario De Cinque have created and nurtured a deeply personal learning experience in which each student is seen and heard individually. As such, the unexpected discoveries were innumerable and available to any student who applied themselves.

Dewberry on stage in 'Chicago'.

Did you change your mind or have a change of attitude about your career goals in any way while you were studying?

I entered the course as an incredibly inexperienced performer with no formal acting, singing or technical training. Therefore, my original attitude toward my career was that I simply wanted to dance professionally, with no thought as to what that might actually entail. ED5 developed my understanding of the technicalities and specificities of the industry so that I was better able to pinpoint not only where my true passions lay but also which avenues would enable me to support myself financially and creatively within the often precarious arts industry.

Through introducing me to dance styles such as Fosse and experienced musical theatre choreographers such as Leslie Bell, my career path has been drastically altered and enhanced.

What is your best memory of your studies?

I was able to dance, sing and act every day for two years – this was unheard of for me. It is invaluable for young, passionate performers to fully immerse themselves in their studies with a focused end goal – more than I even realised at the time. William A Forsythe is a force of nature. It's impossible to share a rehearsal space with him without leaving inspired and reminded of why we all do what we do.

How quickly did you gain a professional position after graduation?

With a decent helping of beginner's luck and the weight of my two years of training on my side, I secured a contract as a dancer in Opera Australia's 2016 production of *Luisa Miller* two weeks after graduation.

Opera Australia has been and continues to be an exceptional employer for dancers and performers across Australia.

Tell us a little about your present job.

I've recently had the privilege of touring Australia in the acclaimed production of *Chicago* alongside Casey Donovan, Alinta Chidzey and Natalie Bassingthwaighte, before commencing rehearsals for Opera Australia's production of *La Traviata* on Sydney Harbour.

What do you know now that you wish you'd known when you were a student?

I would have hoped for the foresight to anticipate the patience and determination required to achieve your desired level of success within the industry. Only with time and dedication can we hope to reach our personal goals, which are made all that more special by the journey we took to reach them. Your full-time studies are only the beginning of your dance education – we must continue to push for growth every day and on every job.

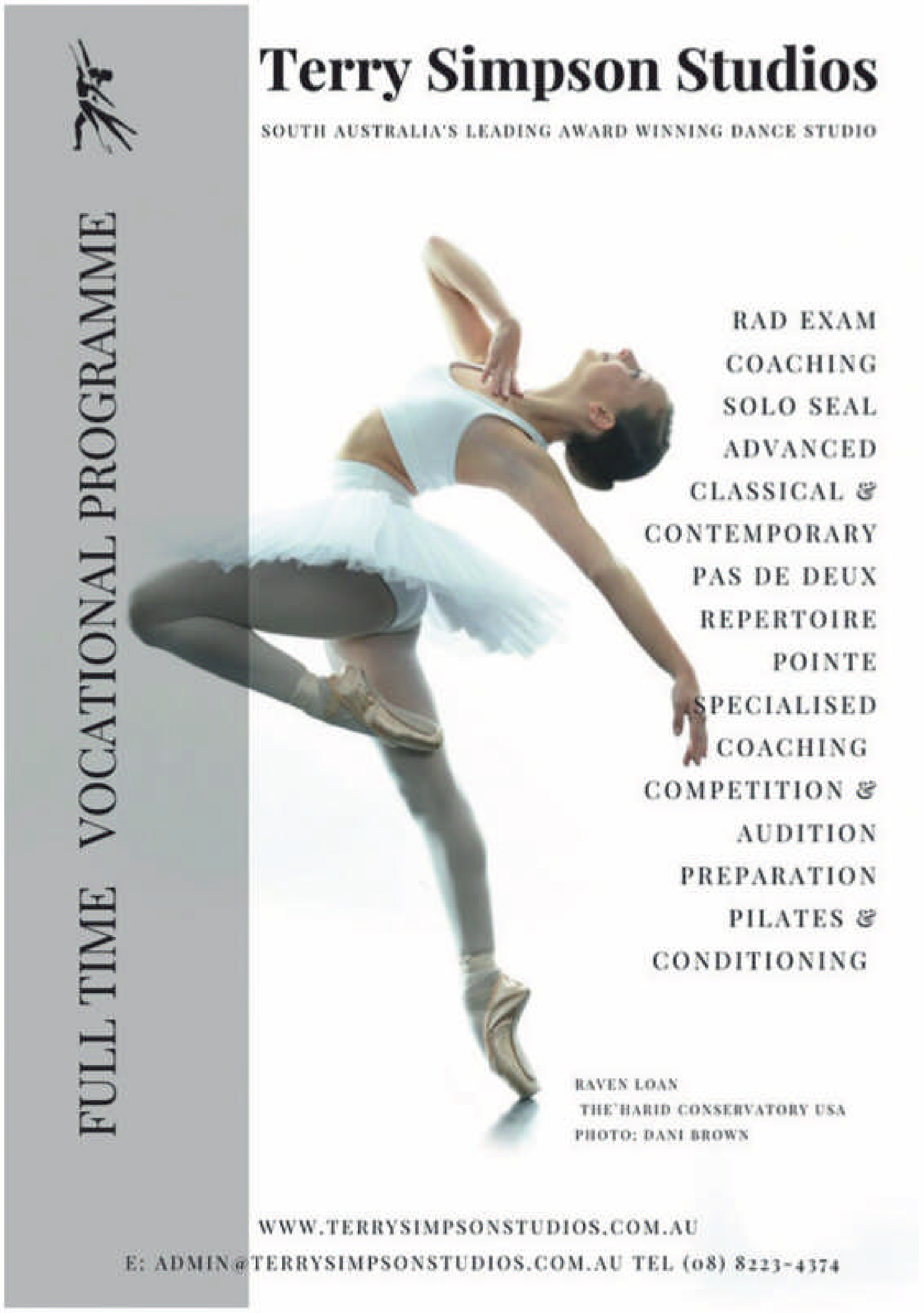

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Photo: Erik Sawaya, Dancer: Isaac Clark

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Martelle Cho

Graduate, Australian Conservatoire of Ballet in Richmond, Vic (now Melbourne Conservatoire of Ballet); graduate of John Cranko Schule in Stuttgart, Germany. Recently joined Norwegian National Ballet II.

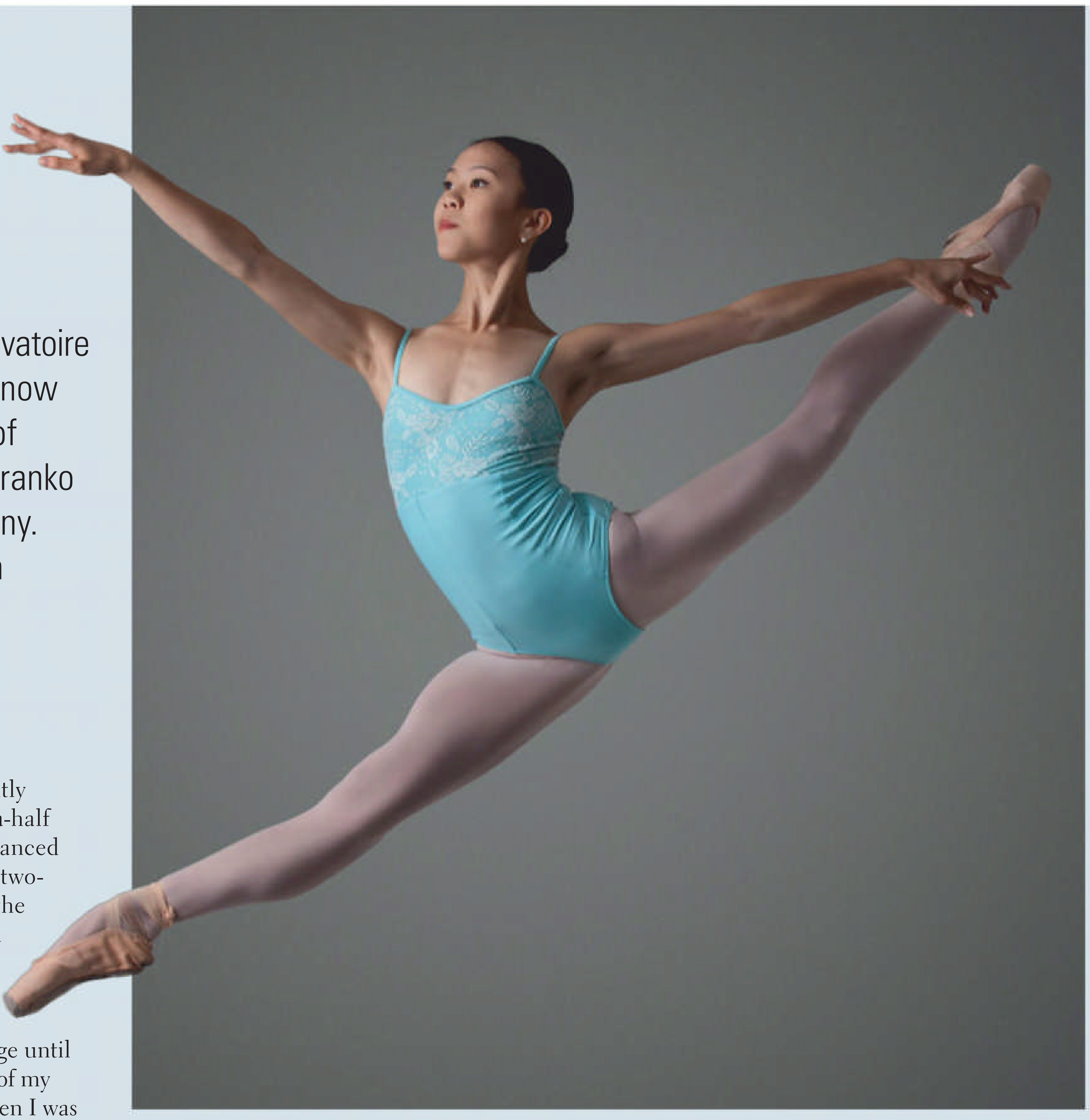
PHOTO: BELINDA STRODDER

I STARTED with Australian Conservatoire of Ballet (currently MBC) in 2016. After two-and-a-half years, I graduated with my Advanced Diploma of Dance. I embarked on a two-month audition tour in Europe and the UK. From September, 2018, I began another full-time training course at the John Cranko Ballett Schule.

I completed my academic education at Methodist Ladies' College until Year 10, and then completed the rest of my schooling via Distance Education when I was accepted into ACB.

> "I learnt discipline, determination, staying motivated when there are times you want to give up, and persistence..."

Did you make any unexpected discoveries while undertaking your full-time studies?

I learnt a lot about my body; as I began the full-time course at a young age (15), the anatomy of ballet was a big lesson for me, such as how to avoid injuries by strengthening muscles specifically dedicated to classical ballet. I discovered different styles of dance too, such as character dance, Flamenco, and grounded contemporary style and I ventured into improvisational skills in modern dance.

The strict, tough and regimented training at ACB gave me the incentive to work 110% everyday and I was determined to improve and grow as a ballet dancer.

What was one of the main life lessons you gained from full-time studies?

When I first arrived at ACB, the first point of difference was the extremely high standard, quality and dedication of the teachers, which I hadn't encountered before. I found that ACB were very focused on achieving high-standard European/Russian style ballet aimed at finding success in Europe and UK. From this professionalism, I gained inspiration and motivation to fulfil my highest potential."Work harder to make it easier," Valmai (my 2nd year teacher at ACB) would say.

I learnt discipline, essential when I didn't feel like dancing some days, determination, staying motivated when there are times you want to give up and persistence - having the drive to keep going.

What is your best memory of your studies?

My top three highlights are - performing in my favourite ballet, Swan Lake, as one of the four little swans (cygnets), along with a mesmerizing, magical live orchestra at the Melbourne Arts Centre (2017);

- Performing and dancing along side with some of the world's greatest professional ballet dancers in the 2017 ACB International Ballet Gala;
- Performing Air by Uwe Scholz on the Stuttgart Opera House stage with John Cranko Schule in 2019.

How and when did you gain a professional position?

I began my company auditions in January, 2020, before my final graduation year even ended at John Cranko Schule. I was lucky enough to be offered a contract with Hungarian National Ballet and Norwegian National Ballet II. I will begin with Norwegian National Ballet II in August. I am so honoured and excited to be working with them.

What do you know now that you wish you'd known when you were a student?

Of course there were hard moments, especially the rejection emails from schools/companies, but all in all, it pushed me harder and I always learnt something from everything. As of now, I wouldn't have it any other way, as I am content with the steps and decisions I had made thus far that have brought me to the dancer I am today.

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Texas Jane Nixon-Kain

Contemporary dancer, Sydney.

In her own words:

For two years, I studied at Classical Ballet 121 with Gillian Revie where I participated in the full-time ballet program. Before moving to CB121, I had just completed Year 10 at the McDonald College of Performing Arts in the Ballet Stream.

While undertaking my full-time studies I discovered a lot about myself as a dance practitioner. Gilly and her team do an exceptional job in providing her students with a range of workshops, styles and teaching. Gilly allowed me to work to the best of my ability and unlock aspects of my technique of which I didn't think I would ever gain an understanding. As well as ballet, I was exposed to choreographic opportunities, improvisation techniques, stage management workshops; all things which intrigued and excited me. If I hadn't experienced all these fantastic opportunities, I wouldn't have discovered how vast a career in dance, and even the arts as a whole can be – that there isn't just one straight clear path. Believe it or not, it was at "Classical Ballet" 121 that I moved more into contemporary dance.

Full-time training taught me to stay open-minded and not to become complacent with my dancing – to be open to new techniques, new teachings, new ideas of working. It was a huge wakeup call and life lesson to remember that, if you truly love dancing and the arts, you will find a path that best suits you and not the person next to you. From there, I fell in love with dancing all over again, but in another capacity. With the help of my peers and teachers at CB121, my goal was to move overseas and be exposed to more contemporary techniques as well as to gain opportunities and exposure to international contemporary companies.

My best memory from studying at CB121 is the relationships I made with not only my peers, but also my teachers. The classes were small, the teaching impeccable, and hard work was rewarded. I was constantly being pushed, which although felt tough and deflating at times, it was always done with a good heart. While I remember the hard work, we did have a lot of fun … Friday morning Zumba classes were a hit, as well as the incredibly exciting, upbeat Flamenco classes.

After finishing at CB121, I achieved my goal of moving overseas to pursue contemporary dance. Following an audition, I was accepted into a Bachelor of Contemporary Dance at Trinity Laban Conservatoire of Music and Dance in London. Not only was I exposed to contemporary companies and techniques, but a whole array of people from the dance industry. At the start of 2020, while still at the Conservatoire, I was just about to gain work experience and more professional opportunities. However, this was unfortunately put on hold due to the current global pandemic and while the arts industry navigates its way out of these difficult times.

> "Full-time training taught me to stay open-minded and not to become complacent with my dancing."

The most valuable lesson I wish I had known in full time training is the importance of finding what is it that makes you a dancer. I gained an awareness in letting go of expectations of what you are "meant" to be as a dancer. It is more important to discover who you are organically through hard work and self-reflection. Since moving overseas, I have met people from all over the world, with different training backgrounds, expectations and ideals of what their career in dance will look like. These are people who truly love what they do and this is evident in their technical practice as well as their creative outlook, which is inspiring.

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